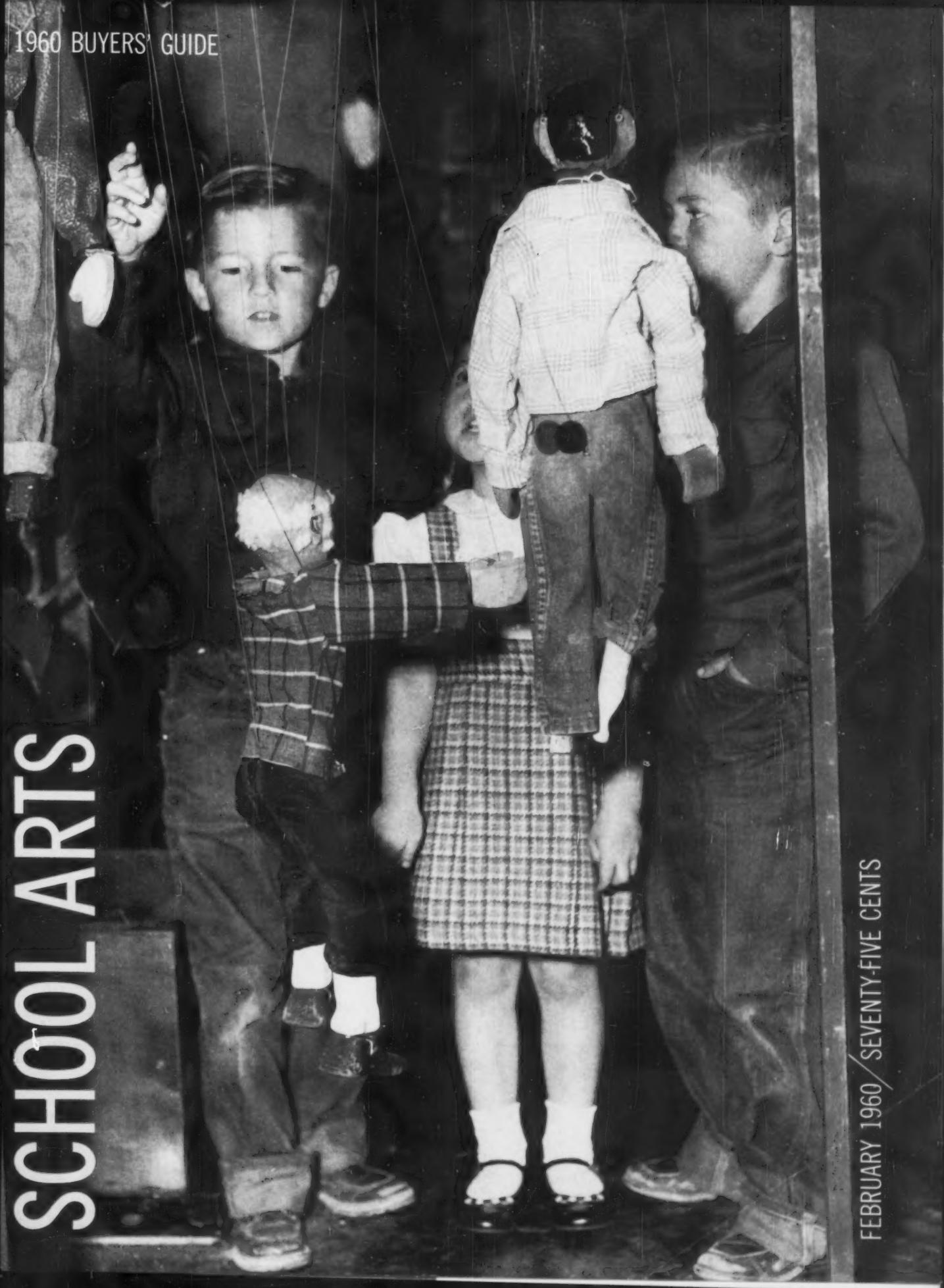
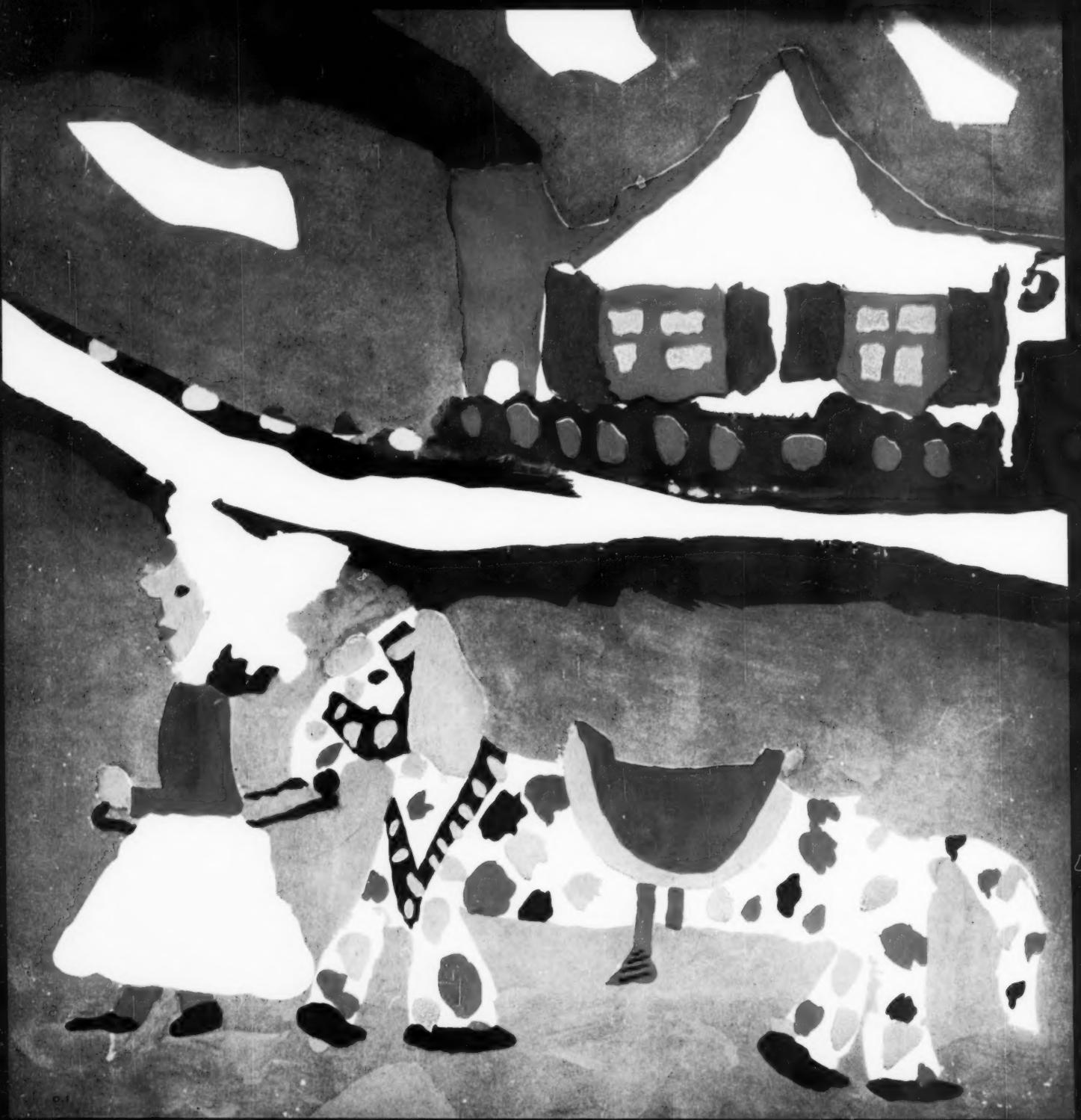


1960 BUYERS' GUIDE

# SCHOOL ARTS

FEBRUARY 1960 / SEVENTY-FIVE CENTS





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Articles indexed in Readers Guide to Periodical Literature and Education Index.  
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Cover photograph by Harry Donlevy, supervisor of art education for  
the Richmond, California schools; from Richmond schools art exhibit.

VOLUME 59, NUMBER 6 / FEBRUARY 1960

# SCHOOL ARTS

## the art education magazine

### Accent on Materials and Equipment

#### SPECIAL ARTICLES

- 5 Art as an Economic Necessity, by P. Webster Diehl
- 8 Science, Art, and Education, by Ernst Katz
- 11 Let's Take Off Our Binders, by Pearl Greenberg
- 13 Leatherwork Without Pain or Pattern, by John J. LaPierre
- 17 Paper Crafts for the Primary Grades, by Edna Madsen
- 19 Scrap from Art, by C. D. Gaitskell
- 20 Art from Scrap, by Reinhold P. Marxhausen
- 21 Toothpick Sculpture, by Jean O. Mitchell
- 22 Paper Bag Fist Puppets, by David E. Crespi
- 23 Soda Straw Structures, by Edith C. Becker
- 24 Designs in Copper Wire, by Andrew S. Flagg
- 25 Making Sculptured Soda Straw Mosaics, by Marilyn Fein
- 27 Roving Cotton as an Art Medium, by Hazel S. Allenson
- 28 Paper Towel Production, by William E. Reed
- 29 Meaningful Expression in High School, by Sister M. Joanne
- 33 Discarded Lead Casts, by Patrick C. Kelly
- 33 Colored Chalk Mural, by Ruth R. Maynard
- 34 That Monstrosity on the Wall, by Grace A. Mayr

#### REGULAR FEATURES

- 2 Using This Issue
- 2 News Digest
- 31 Art and the Home, by Edna Meibohm Lindemann
- 37 Annual Buyers' Guide and Directory of Suppliers
- 42 Items of Interest
- 44 Understanding Art, by Howard Collins
- 49 Organization News
- 50 Letters to the Editor
- 51 Beginning Teacher, by Julia Schwartz
- 52 Art Films, by Thomas Larkin
- 53 New Teaching Aids, by Edmund B. Feldman
- 54 Advertisers' Index
- 55 Questions You Ask, by Alice A. D. Baumgartner
- 56 Editorial, The Quiz Whiz Biz

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# using this issue

Featuring our Annual Buyers' Guide, this issue of School Arts includes many relatively short articles illustrating the use of a wide variety of materials in the art program. Obviously most anything can be an art material if it is used with sensitivity and in a creative manner. Although the articles emphasize materials and techniques, we trust that the creative use of the material is apparent. The article by P. Webster Diehl on Art as an Economic Necessity, page 5, brings us another point of view on art in today's world. Ernst Katz, a prominent physicist, discusses art in relation to science and education on page 8. Louise Rago's series on Why People Create and the final article in the series on kindergarten art by Ruth Flurry have been carried over until the March issue in order that we may provide a broader coverage of art materials in this issue. Other regular features are here and we hope you will like them.

Corita has been handling some advertising commissions in her spare time and donating the proceeds to the college.

**Beula Wadsworth Passes On** Assistant editor of School Arts in 1929 and 1930, Beula M. Wadsworth died in Tucson, Arizona, January 2, 1960. She brought to School Arts an artistic ability made intensely practical by a lifetime of teaching art, and thereby contributed significantly to the magazine and to art education. Miss Wadsworth was the author of two books, *Selling Art to the Community*, published in 1930, and *Design Motifs of the Pueblo Indians*, published in 1957.

**Former Assistant Editors to Lead Tours** Sponsored by the State University of New York for graduate or undergraduate credit, Dr. Clem Tetkowski will lead an art group to Mexico this summer, while Dr. Robert Squeri will head a group to make a study of Eastern Mediterranean cultures. Both tours are planned in cooperation with The Experiment in International Living. Folders of information may be secured by writing to the instructor in whose group you are interested at the State University College of Education, Buffalo.

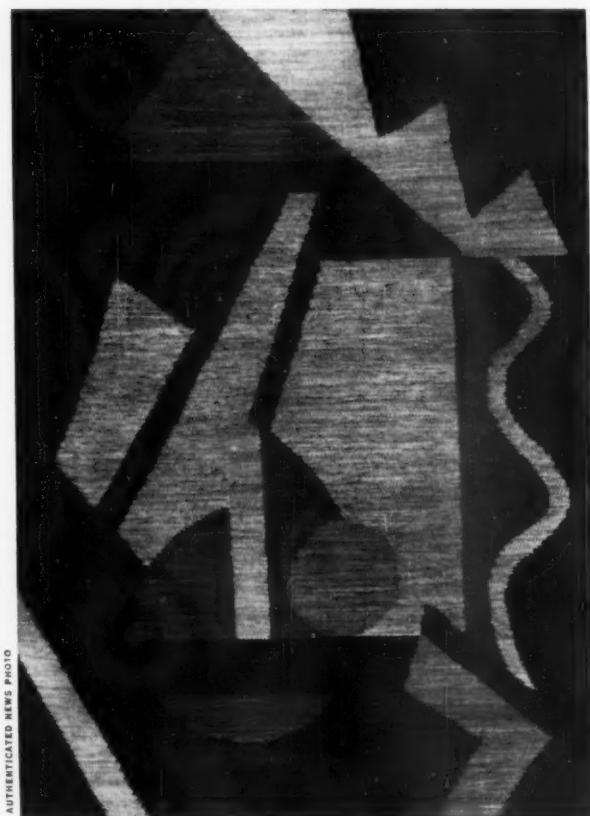
## NEWS DIGEST

**International Assembly at Manila** The International Society for Education through Art (INSEA) will hold its Third General Assembly at Manila, the Philippines, August 24-31, 1960. Organization News, page 49, gives more details.

**Art of Troubled Boys Displayed** A joint exhibition of art work by boys of the Youth Service Center, Seattle, and the Wiltwyck School for Boys, New York, opened at the New School for Social Research in New York City on January 11. Paintings by delinquent boys in these institutions were first shown at the University of Washington and later at the state capitol building in Olympia during a legislature session before traveling through the midwest and east. The art therapist at the Wiltwyck School is Edith Kramer, who recently wrote for School Arts. Jerome Hellmuth, special education instructor for the Seattle public schools, uses art in his work with boys at the Youth Service Center.

**Sister Corita Makes the Times** The New York Times, in its issue of December 30, carried an interesting story on the work of Sister Mary Corita of Immaculate Heart College and an advisory editor of School Arts. It seems that Sister

This woven abstract design is by Sirkka Ahlskog, who learned to weave in Finland. Now a resident and student in New York City, she had her first one-man show recently in Manhattan.



# FIRST AMERICAN ON MARS? TRIUMPH OVER CANCER?



When young people find themselves and learn their capacities, important things happen. The creativity in art activities opens the door to individual resources that most young people never realize they had. This is the challenge to the art educator, this is the reason the minute details of Sheldon "Educationally Correct" Arts-Crafts furniture — so essential to making the most of teaching opportunities — are appreciated by school administrators.

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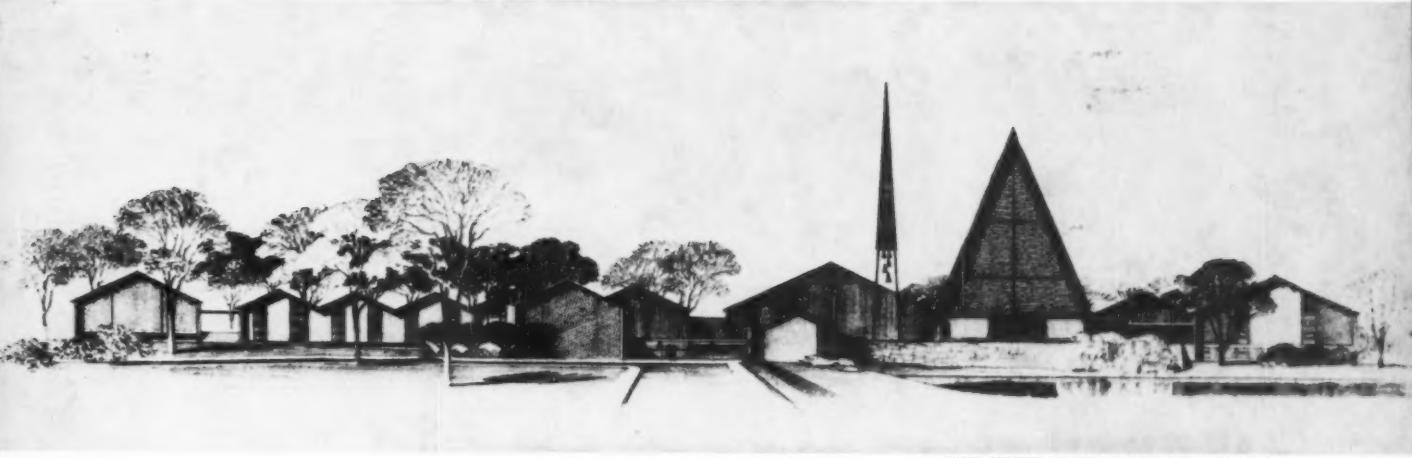


PHOTO COURTESY PROGRESSIVE ARCHITECTURE MAGAZINE

*Design by Eero Saarinen and Associates for Concordia Senior College, Fort Wayne, Indiana. This plan won the design award for higher education projects in the third annual design awards program sponsored by Progressive Architecture magazine.*

## ART AS AN ECONOMIC NECESSITY

P. Webster Diehl

*Aside from esthetic considerations, art has become an economic necessity, paying dividends to consumer, manufacturer, and retailer. During times of stress and competition its economic values remain.*

It is important that art teachers and supervisors in the upper grades, stress the economic as well as the esthetic value of art, especially under conditions of economic stress. While the general public may be somewhat self-conscious, if not apathetic toward "art for art's sake," it is ready and willing to support education which has been demonstrated as economic as well as esthetic. Too little has been said concerning the economic value of art. The fact that art training pays dividends to the manufacturer, retailer, and consumer, detracts in no way from the esthetic pleasure everyone finds in beauty of line, mass, and color. Good taste in selecting, combining, and arranging clothes, furnishings, color, and all material things which help make up the pattern of everyday living—is not only a social and esthetic obligation but an economic necessity. No one can afford to be prodigal in bad taste from an economic point of view, except those who can afford to discard or destroy their errors in taste. It behooves those of us who have to live with the things we buy, to select both wisely and well.

One hundred fifty years ago there were fewer than a score of industries in the United States which employed more

*Stationette, a reinforced plastic body by Bassons, is an answer to needs of small retailers and suburban families.*



AUTHENTICATED NEWS PHOTO



AUTHENTICATED NEWS PHOTO

*Telephone booth by Petras Alekso of Institute of Design.*

than fifty workers each. The fact that manufacturers and artisans were almost unknown except in their immediate communities, made their production limited to the people who knew their product and so desired, or needed what they produced. Increased production came through development of two things, ease of transportation and skill in advertising. The first enabled products to be shipped longer distances. The artist and the printer through advertising could give a visual image to the product as well as demonstrate its utilitarian value to the consumer, thus creating the desire to buy.

As both demand and industry grew, new jobs were created. One or two men formerly designed, made and sold the product of their hands. With the increase in size of the production operation, clerks, bookkeepers, salesmen, designers and artists were needed in addition to the actual producers of the product. As competition grew it became necessary to make the product beautiful as well as useful in order to compete with other growing producers. The artist became important to the production and sale of all

manufactured goods. More and better paying jobs were created. Money to purchase more functional and beautiful objects was available for more American consumers. Art was one of the major factors in the growth of industry in the country, in the production of wealth, and the creation of thousands of different kinds of jobs which never before existed.

The ability of an individual to own or consume products is often the indirect result of the ability of the producer or manufacturer to sell his products. Beauty of design has made these products more desirable and commercial art has brought this quality of beauty, as well as the factor of utility, to the attention of thousands of prospective consumers who could be reached in no other way. It therefore, is economically necessary to teach this aspect of art. A knowledge of design and color has been useful not only in making the home a happy, livable place but in enabling the manufacturer and the merchant to display his goods more attractively and thus increase his volume of business. This has paid large returns to the merchant, and has reacted favorably to the producers by greatly increasing his volume of production, enabling the consumer to secure more and better goods because of increased efficiency in volume production.

Much of the growth in American manufacturing and trade can be traced directly to art. Not only has the beauty

*Italian glassware. As a result of an increased emphasis on design, Italian products are finding an export market.*



AUTHENTICATED NEWS PHOTO

Dining table of teak with legs of smoked oak and matching chair by cabinetmaker Johannes Hansen and designer Hans Wegner of Sweden. Swedish world leadership in the arts and crafts developed from a coordinated national effort to raise design standards. Sweden, with a population about equal to New York City some twenty years ago, had 200 educational museums.

in utilitarian objects made them more desirable, as well as esthetically more satisfying, but through advertising, design, and illustration the public has been educated to appreciate their beauty and usefulness and has thus come to desire them. This educational factor benefits not only the merchant and the manufacturer but enables the consumer to develop a better concept of color, arrangement, and usage. Through such training it is inevitable that better taste will be developed among consumers, which will be reflected in the type of goods they demand from the producer. This demand in turn creates greater volume and enables the manufacturer to better meet the demands of the consumer in relation to design, quality, and price.

It is our duty to bring our boys and girls in contact with things which will tend to influence them towards the beautiful and the good, that they may likewise develop into desirable citizens, dependable neighbors, and interesting companions. For art is not a thing set apart for special days and special

occasions. It is something to live with and live by. It sells everything from lead pencils and fur coats to automobiles and steam engines. It makes our homes livable and our store windows attract customers. It advertises our products and keeps the wheels of progress turning. It stimulates our emotions and helps us to visualize ideals. It makes for a better understanding among nations and peoples and opens our eyes to a better and fuller life, lifting us from the tawdry and vulgar to the sublime. It opens our eyes that we may not be one of that great multitude who "having eyes," see not. For these reasons it is important that we stress not one but all of the aims of art education—*information, creative expression, and appreciation*.

P. Webster Diehl is director of art for the public schools of Belleville, New Jersey. The department of art education periodically prepares material of this nature for use of the teaching staff. Evan H. Thomas is school superintendent.

**A distinguished physicist discusses the function of art and science in life and education. He suggests how art and science may reinforce each other in the richer, fuller life that could be our image of man.**

**Ernst Katz**

My presence here as a lone physicist reminds me of what happened to one of my colleagues in the old country, who started out as a professor of physics, but later made some name for himself in psychology. One day a physicist and a psychologist met—a rare event in those days—and discussed my colleague. Said the physicist: "His physics is rather mediocre, but I hear he has become real outstanding in psychology." Replied the psychologist: "Strange, in our circles I hear that his psychology is shabby, but he is such an

numerous ways, and how, by a most exacting *inner* self-development a state of mind could be attained, free from suffering—and also from joy, by greater and greater remoteness from the outer world as we know it. The modern attitude too, is to engage in the pursuit of happiness. But in contrast to the ancients, modern man strives to change the *outer* world, so as to bring the external sources of suffering under the control of his will, and to force nature to yield him pleasure. This is achieved by a greater and greater remoteness from his own self. A greater contrast in attitudes is hardly conceivable. A concomitant of the modern attitude is the growth of modern science. And so it is only natural to ask this question: "*Is it possible for Science to exist and to thrive, virtually without Art?*"

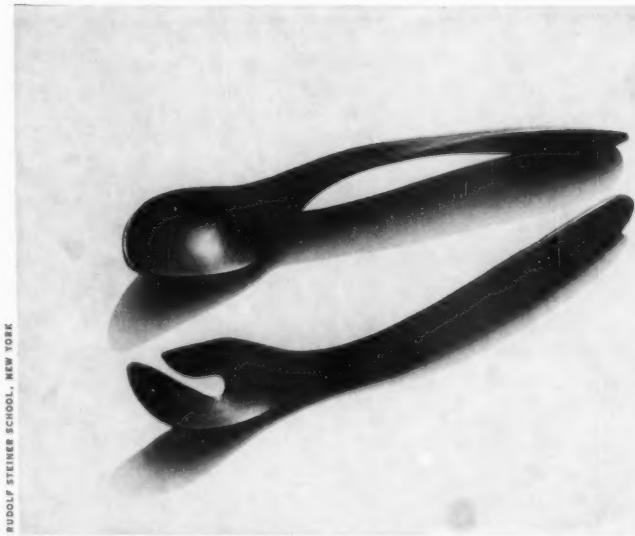
Fortunately the world is not a pendulum, and so it would make no sense to say simply: We have had 200 years or more of art without science; now the pendulum swings back, and we are in for at least 200 years of science without art. One has to dig deeper, and try to understand artistic and scientific experiences in relation to the rest of life, in order to gain timely educational viewpoints. I shall try to communicate some personal thoughts which, I hope, may contribute to this understanding. I once asked Professor

## **SCIENCE, ART, AND EDUCATION**

eminent physicist." Reason for which I wish to say a few things about the function of art and science in education, in the capacity of being merely a thinking human being, concerned with vital cultural problems, and disclaiming any expert knowledge about art and education, and about many branches of science as well. Any discussion of the function of art and science in education has of necessity its foundation in what I would like to call the "Image of Man," that is, what we think man should be, or could be, or is.

Now man is an evolving being. We know that in prehistoric times already he valued art, as evidenced by cave paintings and other archaeological findings. On the other hand, science was essentially nonexistent in those times. *It follows that it is possible for art to exist and to thrive, virtually without science.* Since about the year 1500 A.D. the consciousness of man has gradually passed through an enormous change. His basic attitudes towards the world, towards the joys and sufferings that he derives from his surroundings, have been so profoundly transformed, that the effects of this change affect the functioning of his life in all ramifications. In order to view such a profound change in proper perspective it is advisable to oversee a relatively large span of them.

About 2500 years ago, for example, art flourished in India, while Buddha taught how life brought suffering in



*Form experience in eighth grade free-hand wood carving at the Rudolf Steiner School, New York. Other illustrations are from this school. Geometry, nature studies, and the handcrafts unite with art in a meaningful way. Art should be an ingredient underlying all instruction when possible.*

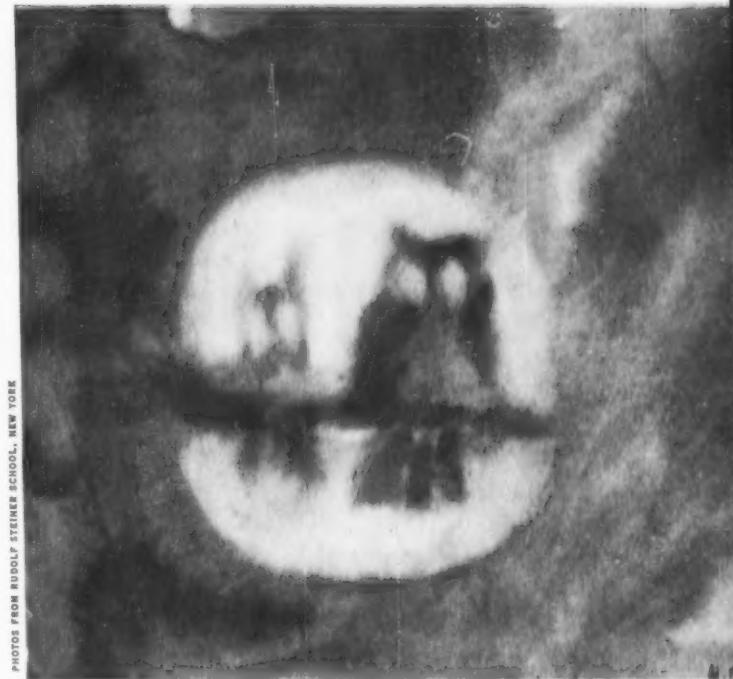
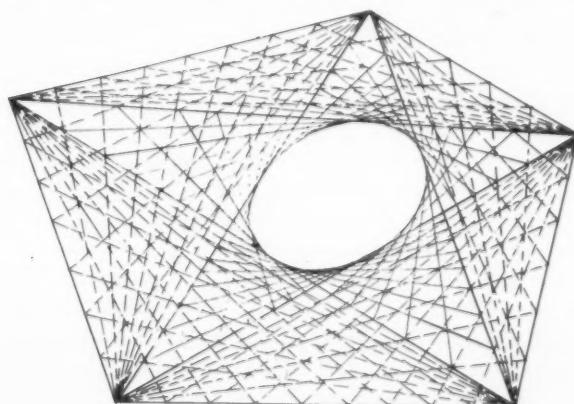
Iglehart: "Why do artists paint?" After a moment's reflection he replied: "I guess because they have to." Many an artist shies away from touching upon questions that stir the realm of his creative forces, for fear that this may interfere with his creative ability. The artist sometimes feels that when his inspiration rises up out of a dark background he *has to* create. This is the first important observation I want to make.

Leading up to my second observation I should like to point to that mysterious something in any genuine work of art, that gives it its distinct creative quality. This quality constitutes the charm and meaning of the work for any sensitive observer. This quality is often referred to as "life," in the same sense as we speak, for example, of a "still life." It comprises the essence of the picture, the reason for its being, and for its having been painted. The "life" of a picture may have something to do with almost any subject: a landscape, an abstraction, etc. But now I ask you: "How would you paint a picture that would express through its 'life' the essence of scientific experience?"

First, of course, you would have to have a clear realization of what scientific experience is, to replace the distorted representations that are current nowadays. Not the dusty or shiny gadgets, not the contents of abstract theories, nor the bearded faces of old scientists. Only the essence of scientific experience, as an inner experience. You would then discover that you could not paint this honestly. The only artistically honest way would be to leave your canvas blank and untouched. That would come closest. The essence of scientific experience has, at present, no ground in common with the artistic quality of "life." That is the second important point I want to make.

In this way I am trying to impress upon you the *tremendous* magnitude of the change that is taking place in the evolution of modern man, through or with the development of scientific consciousness. Now, whenever attention is focused on one phase of development, other phases receive

*Production of an ellipse by its enveloping tangents, based on projective or synthetic geometry, by an eleventh grade mathematics class, Rudolf Steiner School, New York City.*



*Color experience in a third grade painting class, Rudolf Steiner School, New York, reproduced with kind permission.*

less emphasis, temporarily at least. There is little doubt that a civilization in which the forces of science reign supreme, gradually dulls the receptivity of our mind to the more refined sensations, associated with the perceptions and the valuing of the "life" in works of art. We must glean from other instances of evolution what law governs changes, as drastic as the ones we are presently considering.

Somehow, the ancestor of man, must have managed to stay away from the specialization, which is so characteristic of the animals: the dog with its sensitive nose, the cat with its retractable claws, and night vision, etc. Each animal seems to have features of bodily specialization by means of which it is particularly able, in a way characteristic for each species, to maintain himself in the struggle for existence. Many a natural philosopher has remarked how man's body is less protected against the exigencies of life, less adapted to special functions connected with his livelihood, than the bodies of the animals, which seem to fit much more perfectly into their so-called niches. But, on the other hand, this close-fitting niche forms a kind of prison for the animal, with respect to possible further development.

Evidently evolution proceeds by raising the adaptable, the inwardly flexible; while the hardened, the rigid, freeze within the confines of their niches and thereby deny themselves further progress. If ever animals could think such thoughts and thereby realized how they became the prisoners of their niches, while evolution progressed with the more adaptable, to man, then they would be overcome by

nostalgic pains, so severe, that their thinking soon would cease again. Let us apply these thoughts to the great step which mankind is making with its entry into our scientific age. Then one can see two prospects for the future. I will only sketch this briefly.

On one side an image emerges of a type of man who retains his flexibility, and will adjust his life to the new scientific climate. In the course of this adjustment a metamorphosis will take place with his entire life in all its ramifications. For him, art will become a new type of experience, not known in this way ever before. This experience will go hand in hand with scientific clarity, so that the process of creation will be felt as a free activity, neither arbitrary, nor compelling. And on the other side there arises an image of a type of man who gets entrapped in a kind of over-specialized onesidedness, which I should like to call the "scientific niche," by losing his sense for the artistic quality of "life." This sense may remain alive for a while yet, in fewer and fewer individuals, and then, finding no nourishment, must needs dry up, like any unused function. The

creative process, and the artistic quality of 'life' may become a consciously employed tool in the scientific creative process." Which of the two images of man shall we, as educators, hold up before our students? And by what actions? There is little doubt. Many of us experiment, each in his own fashion. From what I have said follow these recommendations: (1) That art should not be confined to the single, short, art lessons. Rather it should be correlated with other subjects of instruction, and, wherever possible, be an ingredient underlying the pedagogic practice of *all* instruction, so as to maintain and foster the student's experience of the artistic "life" quality. (2) That the art teacher should develop an understanding of the essence of scientific experience, thus transforming his or her conception of creative activity in inner harmony with the character of the times.

Now you may say: "Another one who is probably a good scientist, but when he speaks about art education . . . Oh brother!" But what I have suggested for your consideration is not completely impractical. Many experimental schools make efforts in such or related directions. Personally, I have been somewhat close to a group of some sixty of them, scattered over various countries of the western world, including a few in this country, the "Rudolf Steiner schools." These strive since several decades along just such lines, with what seems to me, considerable success. The figures accompanying this article show a few samples, reproduced with kind permission of the Rudolf Steiner School of New York, of work made by students of that school. Geometry, nature studies, and handicrafts unite with art in a meaningful way.

To summarize, the question raised earlier whether science can thrive without art, can be answered either way, depending on which type of "image of man" underlies. At present a good deal of discussion is alive in many quarters, also among scientists, about the future of art and art education in a scientific age. There is no united front of opinions about these questions among scientists. The purpose of my remarks is to make clear certain fundamental aspects which lie at the root of these issues, and their consequences.

Dr. Ernst Katz is professor of physics at the University of Michigan, Ann Arbor. Born in Austria, he is a citizen of the Netherlands. Outside of a year of special study in this country at Princeton, his degrees are from the University of Utrecht, Netherlands. He has contributed many articles to scholarly publications in the field of physics, and is in charge of research in this field for several contracts that involve the University of Michigan and the government of the United States. A member of Sigma Xi, he is associated with the Netherlands and American Physical Societies as well as the Anthroposophical Societies of both countries. This article is based on a discussion at the Michigan Art Education Association convention. We are indebted to our advisory editor, Robert Iglesias, chairman of the department of art at the University of Michigan, who heard the address and solicited the fine manuscript on behalf of our readers.



image of this frozen human being then will answer to our question, "Indeed, science can exist and thrive, without art!" And for a while this answer may stand.

But the image of the human being that holds the promise for future further development will answer: "Progress demands that science and art fructify each other, so that clarity may enter into the previously dark realms of the artistic



PHOTOGRAPHS BY THE AUTHOR

Jane painted her refreshing vision of mountains and trees on cloth. Her awareness of textural variation is evident here.

## LET'S TAKE OFF OUR BLINDERS

We look, but we do not see the world around us, as blinders cast shadows which limit our vision. Our children should learn to look in all directions, not just ahead. Art can help remove invisible blinders.

**Pearl Greenberg**

At a recent assembly program at The Downtown Community School, I showed color slides to the fourth through the eighth graders, to point out how much we miss by not really *seeing* what surrounds us in our daily lives. In our constant rushing around, we pay attention mainly to our immediate needs,



and tend to wear "invisible blinders" with respect to everything else. It is almost as though we'd walk along the street with our hands cupped on the sides of our faces!

How about the things we pass on the way to school or work? How do the people on the bus and train look? What is the color that we see most often? What are the colors of the changing seasons really like? The color, texture, and form of everything around us are important in our daily lives. They make up all that we see and touch. If we wear these blinders, we don't see the world around us—only what is straight ahead. People often go through life this way, looking neither left nor right; not even up or down. Why don't we try to remove our "invisible blinders" and SEE!

If we're in the country or at the seashore, and we look up, we might see the dead branches of a tree, that no longer knows the seasons, backed by a beautiful summer sky or the gliding forms of sea gulls hovering over a passing ship, crispy white against a bright blue backdrop. Looking around us, we'd see the rich greens of summer, or the orange-browns of fall . . . followed soon after by the gay blossoms of spring, joyously bearing our summer flowers. Taking a trip to the woodpile would be less of a chore, if we saw the beautiful browns, blacks, and tans in the row of stacked logs, rough-textured in places, smooth in others. In a rushing rocky stream the sunlight creates a texture that is slippery where it is shallow, foaming where it is caught in a group of oddly shaped rocks that are wet at the bottom, dried a cool gray by the warmth of the sun above the water's level. And on a boat ride, we might see the beautiful setting of the sun, its magnificent glow reddening the sky, and reflecting its bright colors into the choppy water below.

In the city we drive under bridges, pass tall stately buildings, and walk through the busy streets. Sometimes we visit the zoo, and the amusement parks, sun-drenched with bright colors, and accented with deep shadows. Once we become aware of all that is around us, when we realize that things are NOT all black and white as they seem in our busy lives, we will have succeeded in removing our blinders! We will realize that things are full of color, a variety of textures, and

stimulating forms. This realization that we are part of the world we live in will be especially rewarding when we try to sculpt, paint, and draw what we have seen. Each child adds his own personal experience to nature; we, as adults, try to do the same. Without the blinders the joy in creating will be much improved, whether we paint, write, dance, or play a musical instrument.

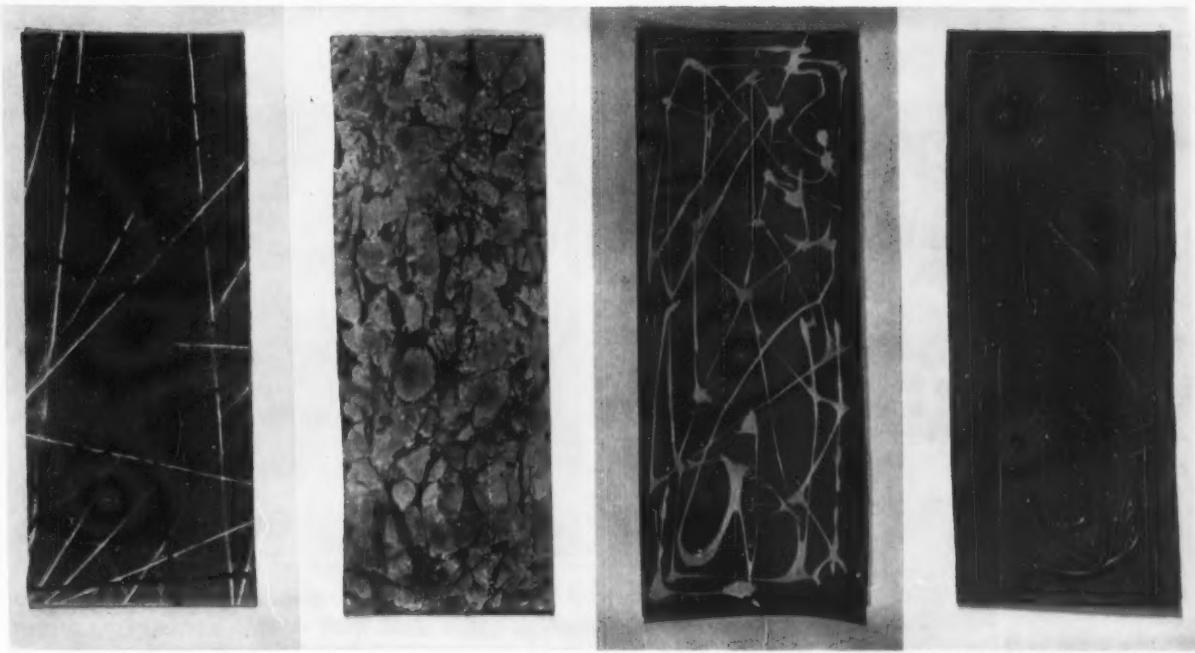
Jane painted a picture on cloth, telling us about the texture of the mountains and trees as they look to her. Jill let us know how she saw the huddled city houses with TV antennas filling the skyline.

Once our eyes are open and we absorb the sights we see, there is no end to the creative possibilities. From the fourth grade on, children enjoy sketching trips. All they need is charcoal and a large pad. It's fun to explore the neighborhood on such a trip. Soon everyone starts to see the trees, houses, shops that they have passed by quickly in the past. A trip to the museum for sketching is rewarding; from these sketches the older children can use the sketch as a basis for a painting. If grade teachers are cooperative, one very exciting sketching trip is a tour of your school, with small groups spending time in various classrooms sketching the younger children at work or play. If there are some boxes of pastels handy, the children will add dabs of color to their sketches, either as they work or later on when completing the pictures. The HABIT OF LOOKING AND SEEING is one which will give us the basis for a fuller appreciation of the more wonderful aspects of the busy world around us.

Pearl Greenberg is art specialist for the Downtown Community School, New York, where she has recently been appointed to the position of assistant director. During last school year she was on a leave of absence to be with her husband who was teaching in Puerto Rico. While in Puerto Rico she had an interesting experience when she was asked to substitute as a third and fourth grade teacher in the English school at Mayaguez. She also found time to register as a student at the Inter-American University in San German and reports that they are "on the ball" and subscribe to School Arts.

*Jill's painting, right, lets us know how she saw the huddled city houses with television antennas filling the Manhattan skyline. Without the blinders, children realize that things are full of color, a variety of textures, stimulating forms.*





ALL PHOTOS BY ERWIN BOEMM, PHOTO INSTRUCTOR, U. S. ARMY'S DEXHEIM PHOTO CENTER

*Left to right, the four techniques discussed: spatter design, wax resist batik, rubber cement resist, and impressed design.*

## Leatherwork without pain or pattern

**John J. LaPierre**

*A crafts director in the Special Services program of the United States Army in Europe discusses some of the ways he has helped develop a more creative approach to leatherwork and some techniques used.*

Are you one of those art teachers that shy away from teaching leatherwork because of the limited creative experiences usually associated with this craft? Or do you grudgingly allow patterns to be used (no art teacher does that—Editor) but would gladly chuck them if something better came along? Perhaps then the experiments made in the Army Special Services Crafts Program in Europe may be of some help to you.

Leatherwork as a truly popular craft is a fairly new development (in comparison to the other art media used in schools today). However, leatherwork as a creative medium is really in its infancy or is done by a comparatively few craftsmen. Most serious craftsmen have shied away from it completely. As art educators this should be accepted as a challenge for leatherwork can be a fascinating subject, and should be as rewarding to the artist as to the

craftsman. In order to fully appreciate how little is thought of leatherwork as a creative medium, glance through copies of good art education magazines and see how many articles have been devoted to leatherwork. Much is written of jewelry, enameling, ceramics, puppetry, weaving and wood-work but leather is ignored, perhaps thought of only as a subject for housewives in an adult education class or bed-ridden patients in a hospital.

To many, leatherwork has been placed in the same category as shell craft or painting by numbers; however, to the average person its popularity remains high. This interest and popularity should be exploited, but in order to do away with patterns some other techniques must be developed which will not only allow for creativity but will also be simple enough so that anyone can do them. These experiments, we feel, are a step in that direction. The materials



Instructor demonstrates a method of trailing rubber cement over the leather for the rubber cement resist technique.



After the leather dye has completely dried, rubber cement may be removed easily by rubbing it off with the fingers.

needed for all the methods we've tried are simple and can be found in any classroom. Two minutes' digging in the ever present art room scrap box will produce almost everything that's needed to get started, an old candle, a ball of twine and some wire. Now find yourself a bottle of leather dye, some rubber cement and a fixatif blower and you're ready to begin. Here are some of the techniques we have found to be simple, popular, and conducive to creative work.

**Rubber Cement Resist** Take a small piece of hard-surfaced leather (calfskin works very well), dip a pencil or a small stick into a can of rubber cement and trail it over the leather in any design that comes to you. When the design is finished, allow cement to dry and then spray or brush leather dye over the entire piece. When the dye is dry rub the cement off with your fingers. It will come off easily. Apply a coat of leather wax, buff and the decorating is finished. Now if you've got a project in mind prepare a series of line designs that will fit the project to be made. You'll find that if you're like we are then it's better to make sketches beforehand rather than design directly on the leather.

For this method of work a hard-surfaced leather works best, as soft leather will act as a blotter and absorb the cement. If the cement is too thick, it will have a tendency to blob or flow unevenly. This can be remedied by thinning it a little with lacquer thinner. A multi-color design can be made by trailing rubber cement on the natural leather, spraying with a light color dye, adding more rubber cement over this and then finishing off with an application of black dye. When the rubber cement is removed you'll find a two-color line design against a background of satin black. Any

number of colors can be utilized by building one over the other like this.

We've found that just so much dye can be absorbed into the leather so if too much dye is applied some of it will rub off with the cement—it's best to spray on just enough to cover the leather. In order to keep your lines sharp and crisp remember to allow the rubber cement to be completely dry before applying the leather dye and also allow the dye to dry before rubbing the cement off. As you experiment with rubber cement other techniques will become obvious to you—try brushing the cement on instead of dripping it. Or perhaps, you'll like the effects achieved by spreading it on with a piece of stiff cardboard. You will be surprised with the versatility of this basic art room material.

**Spatter Design** Most of us are familiar with spatter designs. The technique here is the same. The objects themselves such as paper clips, nails, etc. lying on the leather act as a resist to the leather, when dye is sprayed over it. Interesting effects can be achieved by scattering pins over the leather, spraying with light color dye, scattering more pins and spraying again with a darker color. The same can be done with toothpicks, clock springs, chain, pebbles, wood shavings, odd shaped keys, nuts and bolts, and so on. By experimenting, many ideas will come to you for there is no end to the possibilities of this technique.

One good way of working in this technique is to lay the leather onto a piece of heavy cardboard or wood. Place some newspaper over it to catch the excess dye, then tap straight pins all around the outside of the leather into the board. Now take a long piece of twine or heavy string and criss-cross it over the leather and around the pins. Then spray

your dye over the entire piece of leather, making certain that the string is pressed down tightly against the leather, as otherwise the dye will spray under the string. If you start with a light colored dye you can run more string over the leather and spray a second and darker color over this as a final touch. When the dye is dry remove the string, wax, and the design is finished.

**Wax Resist** There are at least two basic ways to work with wax resist: first, by dripping hot wax over the leather, and second, by drawing directly on the leather with a sharpened piece of wax. In the first method a candle is lit and the wax is allowed to drip onto the leather. The design possibilities here are controlled by how you are able to manipulate the dripping wax. Normally it drops in circular beads with an occasional "sun spot" created by splattering wax. If you like "Batik" work then go just a step further and cover the entire piece of leather with hot wax in varying thickness. When the wax has cooled sufficiently, bend the leather—which will cause the wax surface to crack. Apply shoe dye over the wax and into these cracks with a dauber.

Different colors may be applied to different areas of the leather until the dye appears to have penetrated all areas of the wax resist equally. As a final accent spread a little black dye here and there into the cracks. When the leather dye has dried it is time to remove the wax. If the wax is completely dry and cool to the touch it will flake off when

*Place pins into the board around the outside of leather and wind the string or cord into an interesting arrangement.*



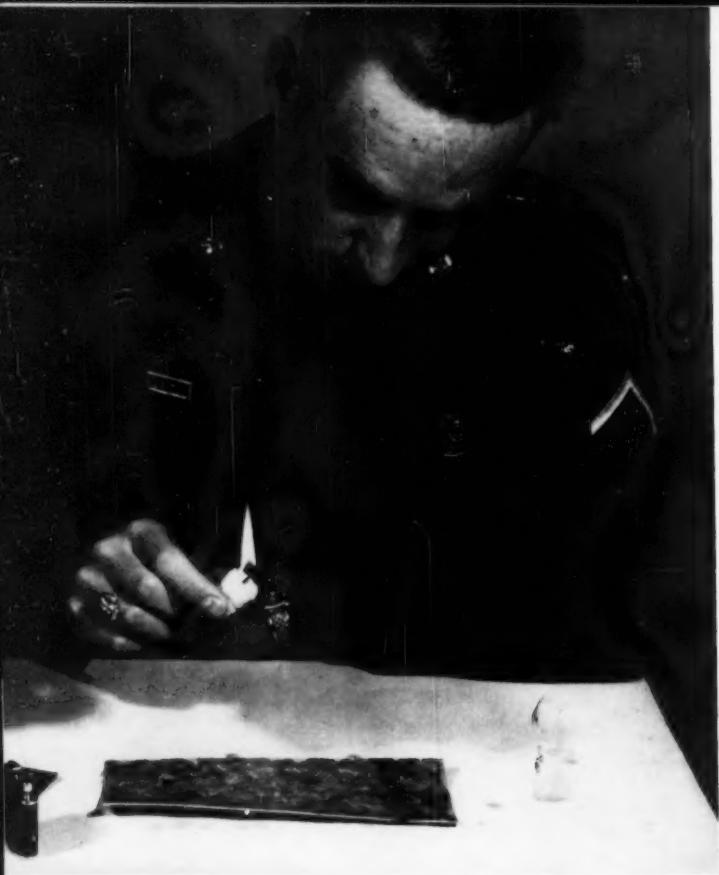
*Spray leather dye over leather with a fixatif blower. This is also a good way to apply dye for rubber cement resist.*

the leather is bent back and forth. Any excess wax can be removed by scraping the leather with a dull knife. You will find that after the wax has been scraped off, this action has also spread the wax over the surface of the leather. Rub with a soft cloth and the design is finished.

Realizing that dripping candle wax would be rather impractical for large projects—we tried heating paraffin in a double boiler and pouring it over the leather. The results were less than satisfactory for the wax was then too hot to remain on the surface but penetrated into the leather. Beeswax melts at a lower temperature and will remain on the surface of the leather—but unfortunately it is difficult to crack and difficult to remove after it sets. What must be found is a wax which when heated remains on the surface of the leather, cracks easily and can be removed with little effort—we've gone back to the drippings of a candle.

The second method is much more deliberate but the effects are quite limited. If you draw directly on the leather with a piece of sharpened wax, then spray or brush dye over this, the wax will act as a resist. The design or pattern will be "heavier" looking than the rubber cement technique and edges of the lines will appear somewhat frayed. This effect, of course, can be capitalized upon and interesting results achieved if some thought is put into the design used.

**Impressed Design** If you've worked with leather at all you'll know that once it has been dampened, the slightest



Drip hot candle wax over the entire piece of leather, using varying thicknesses. When the wax has cooled sufficiently, bend the leather to cause the wax surface to crack. Apply dye over the wax and into these cracks with common dauber. This method is similar to the batik process in textiles.

ALL PHOTOS BY ERWIN BOEHM

pressure against it with even your fingernail will leave its impression. The surface of the leather therefore is very receptive to textures of any kind when pressure is used to transfer them to the leather. It is this characteristic alone that one is usually aware of when thinking of leatherwork, carved or tooled pictures in relief, and sometimes even stained in full color. The impressed design technique, however, more than any other, offers such unlimited possibilities for creative leatherwork. Interesting textured materials lie all around us in any art or craft shop, wire in all thicknesses, coarse grained woods, string or bits of cardboard. Wood and linoleum block designs pressed into the leather work out very well. Remember here that the raised design of the block will be impressed into the leather and the textured cutaway section will be imprinted on the surface of the leather.

A free approach can be made by taking a piece of stiff cardboard and with a stencil knife cut out small pieces in different shapes, lay these on the dampened leather and impress them in by using a bookbinder's press or woodworker's vice. A deeper impression can be made by using a more solid material such as thin plexiglas, masonite or thin plywood. Coins, medallions or keys may be impressed as decorative addition to key cases or coin purses. Thin or heavy wire can be twisted into flowing lines or formed into simple well-designed initials. Look around your own workshop and see what you can find. Real enjoyment comes from finding your own answers rather than having them all given to you.

John J. LaPierre served as crafts director, Bad Kreuznach Sub-Area, United States Army Special Services in Germany. He has now returned to his position in the Pacific Grove, California High School after completing a leave of absence.

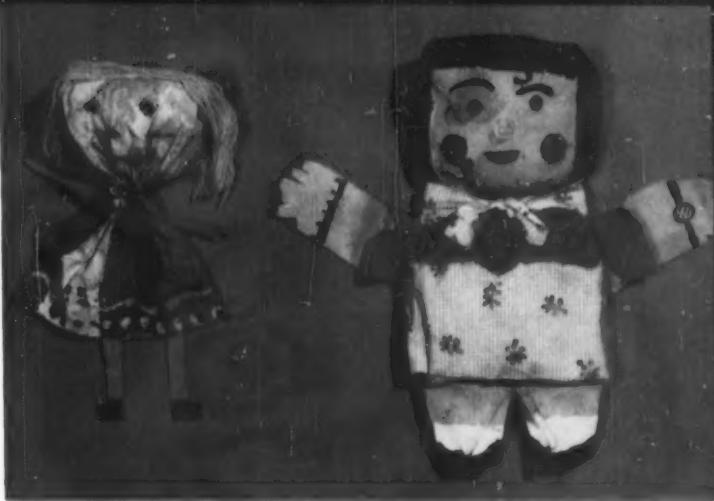
When the surface is completely dry, the wax will flake off when leather is bent. Excess is removed with dull knife.



*Figures based on stuffed paper bags with other parts added.*

**Edna Madsen**

**Paper crafts have many interesting possibilities in the primary grades, and when they are combined with paint offer a great variety of art experiences. A Chicago art supervisor offers practical suggestions.**



## **Paper crafts for the primary grades**

Paper and paint probably offer the young child the greatest variety of art experiences of any medium. They may be easily handled in a great variety of ways. Paper bags and cardboard plates or boxes may provide basic shapes which, when handled with ingenuity and decorated with paint and various trimming materials, may be converted into highly creative art projects. Many of these paper crafts may grow out of classroom discussion topics and will greatly enrich the instructional program. Some topics of discussion which may be used as a basis for art activities are (a) the home and family; (b) the farmers' market; (c) autumn; (d) pets; (e) puppets; (f) Christmas; (g) spring planting; (h) air transportation, and (i) railway transportation. An actual visit to an aquarium, grocery store, fire station, farm, circus, zoo, library, dairy, or post office is an even better source of material for projects.

Lightweight colored paper, construction paper, corrugated paper and lightweight flexible cardboard may be used for paper sculpture, mobiles and masks. Animals, figures, birds, fish, houses, trees, airplanes, trains, etc., may be made by handling strips of flexible paper in various ways such as: (a) cutting and tearing; (b) bending and folding; (c) twisting and curling; (d) pleating and fringing, (e) weaving and braiding. The same kinds of shapes may be used in mobiles when made of lightweight cardboard or paper and balanced from arms of wire, dowel rods, soda straws or cardboard strips. Attach the constructions to the arms with nylon thread or lightweight string. A rectangular piece of construction paper cut and folded over at the corners forms the basis of a three-dimensional mask.

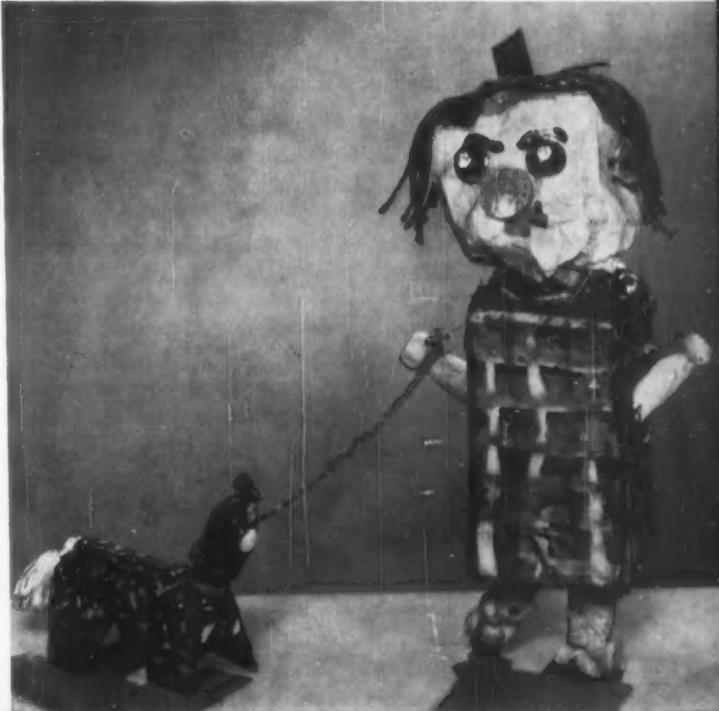
Cardboard boxes of various sizes, cylindrical rolls, paper plates and cups and other salvage materials which the children bring to class provide basic shapes for individual or group projects. Stand-up people, animals, houses, trees, vehicles, etc., may be placed in shoe boxes, candy boxes

and suit boxes to create dioramas, shadow boxes or peep-boxes. Animals, figures and birds may be constructed from candy, salt, oatmeal, pill, powder, perfume, thumbtack, cheese, toothpaste and ring boxes; egg and wax paper cartons; mailing tubes, and cylindrical rolls. Legs are formed from spools, clothespins, small boxes, cylindrical rolls, or strips of cardboard; these are fastened with masking tape, gummed paper, glue, airplane cement, paper fasteners or strips of newspaper covered with paste. Masks may be made from paper plates or shallow rectangular boxes.

Boxes are excellent raw material for larger group projects. Used in table projects, they become buildings, vehicles,

*A covered box and stuffed bag helped make girl with dog.*

ALL PHOTOS FOR SCHOOL ARTS BY SCHWEIKHARD STUDIO





A cereal box was cut to form mask; ears inserted in slots.

interiors, etc., in units pertaining to the farm, grocery store, home, family, zoo, post office or transportation. Life-size floor constructions of fire engines, trains, airplanes, stores and post offices are formed from large corrugated board boxes placed on top of one another or side by side and cut away where necessary. These may be fastened together with two-inch gummed paper, and clay drum covers added for wheels. A picture-frame stage is made by cutting away the top and bottom of a large corrugated board box and resting it on one side on a table or another large box. Hands which manipulate puppets may be admitted from behind a backdrop attached to the back of the stage.

Paper bags, crumpled paper and string are economical and versatile craft materials. A one-pound paper bag stuffed with crumpled newspaper and tied loosely with string at the neck becomes a puppet head. It may be manipulated by the index finger which is inserted in the opening of the neck. A cloth or paper dress is sewed, stapled or glued to the head. Bags stuffed with crumpled paper form animals, figures or birds. Small bags make excellent heads, arms or legs. Arms and legs may also be cut from construction paper and attached to the body with string, masking tape, gummed paper, staples, pins or paper clips. Paper bags large enough to slip over the child's head may be made into Halloween masks or story-book characters. Fruits, fish, animals, birds, and so on, may be shaped by crumpling newspaper firmly with the hands and winding string around it to retain the shape. Small strips of torn newspaper moistened with paste and pressed over the construction insure a smooth surface.

Paper pulp, like clay, may be modeled into three-dimensional forms. To make a mixture, cover bits of torn or shredded newspaper with water, soak overnight, drain, and work with the fingers or a spoon to a pulp-like consistency. To three parts of pulp, add one part of wallpaper paste, library paste, or flour. A ball of paper pulp may be

shaped into a puppet head. Allow an opening for the index finger at the base of the neck. Animals, birds, figures, fruit, abstracts, musical instruments, or geometric shapes may be formed by squeezing, pinching, and shaping balls of paper pulp and decorated with tempera paint when dry. Strings tied to small constructions when they are still moist may be attached to the arms of a mobile. Small shapes attached to pin backs or loops with airplane glue become pins, pendants, lapel ornaments or earrings. Paper pulp may also be used for plaques, shallow bowls and table projects.

The design quality of the craft is dependent to a great extent upon the decoration which is applied to the basic three-dimensional construction. This may be painted or pasted on. Tempera paint mixed to the consistency of thick cream will add brilliant, opaque color to the surface. Enamel or metallic paints may also be used. Paper lacquer, white shellac, or clear varnish will produce a glossy surface and will help preserve a tempera surface. In addition, other decorative materials may be applied to the surface with paste, white glue or airplane cement. They include sequins, powdered tinsel, buttons, beads, string, yarn, felt or other cloth, metallic cord and raffia. Three-dimensional paper craft is an excellent method of teaching young children the elements of good design. The child creatively redesigns nature in terms of his imagination. He repeats colors, materials, and decorative motifs in order to create harmonious designs. And all with the most inexpensive materials to be found anywhere.

**Edna Madsen** is a supervisor of art in the Chicago Public Schools. She has written previous articles for *School Arts*. Readers interested in writing articles for *School Arts* may request a folder of suggestions from the editorial office.

*My Family, paper mosaics in a box, was by Marilyn, age five.*



C. D. Gaitskell

*With tongue in cheek, a noted Canadian art educator suggests that sometimes when we speak of making art from scrap it may be that we are making scrap from art. Let us be sure we know the difference.*

## SCRAP FROM ART

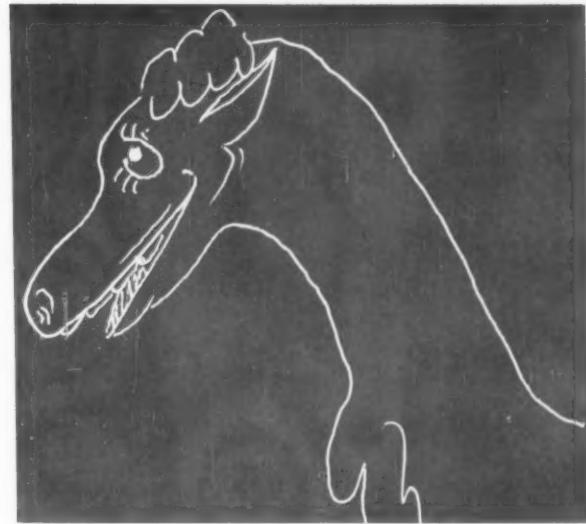
In a recent issue of *School Arts* a number of people, including myself, gave opinions concerning art and scrap materials. Very little practical information was included and I think it necessary to elaborate upon this subject. Here are some practical exercises for teachers—with tongue in cheek.

**Exercise 1** You don't have to use brushes to paint. Just get a camel and use its tail as a paintbrush. A camel, which is a particularly sensitive beast, will also help you to study types. Go around to the other end of the camel and study its face. An inner, contemplative look illustrates the "haptic" type (See Figure 1); an open, livelier look denotes the "Visual" type (See Figure 2). If camels are not available, use squirrels. The reader should be warned, however, that according to recent researches nearly all squirrels are "haptic" and hence develop bad tempers.

**Exercise 2** Supply each pupil with several packages of gum. Only the kind in long sticks with individual wrappers should be used. The children should unwrap each stick and should then eat the wrappers. After that anything can be made out of the gum itself. Remember the art product doesn't count. What you are trying to develop here is an inner discipline.

**Exercise 3** Supply each child with a reproduction of a painting, or better still, an actual work, itself. Give each child a pair of scissors and have him cut the work of art into as many pieces as he wishes. Do not restrict him. When he

*An inner, contemplative look illustrates the haptic type.*



*An open, livelier look denotes the visual type camel above.*

has finished cutting, have him gather up the pieces and throw them face up on a drawing board. He will thus develop a desirable "chance" effect. Ask each child if he likes the "chance" effect better than the original. This exercise is to develop appreciation but according to my friend, Professor Phineas Lakeshore, this constitutes a good appreciation test. Each child may be given scientifically a grade for appreciation depending upon the degree of correspondence between the "chance" effect and the original work.

**Exercise 4** Teachers who use nothing but scrap in art classes often establish strong feelings between members of the class and the teacher himself. To cement this bond and to develop democracy through art, the teacher should allow the pupils to throw him out of a window, preferably to a hard surface. A cement sidewalk is recommended. Where the teacher lands, a non-objective, or perhaps abstract pattern of the human form will be found. This is a "positive" design. Should a "negative" pattern be desired, and as a kind of benediction, a can of paint should be sprayed with a toothbrush over the body before it is removed. Remember, democracy rather than the pattern developed is the important outcome of this activity.

Dr. C. D. Gaitskell is director of art, Ontario Department of Education; an advisory editor of *School Arts* magazine.



COURTESY OF DR. ELIZABETH SASSER

*It is the way material is used that makes it art or junk.*

**What is scrap? Is there a difference between what is legitimate art material and what is not? Or is it the design quality in the product that makes it art, regardless of the source or cost of material?**

**Reinhold P. Marxhausen**

## **ART FROM SCRAP**

What is scrap material and what is legitimate art material? It's true, the past few years we have witnessed extensive interest and use of scraps in the art program. There seem to be two reasons for this. (1) Financial. Many more things can be done for less cost. (2) The students and children are given a greater opportunity to creatively explore more material whose uses are, in most cases, still unexplored. I agree to the various statements made by the educators in the February issue of School Arts but let's not be too hasty in our evaluations. We need to define our terms.

What is scrap material? When someone gives you some material for nothing, it is scrap. If it is manufactured and sold to you, it is "legitimate." When you dig your own clay it is

scrap. When you find your own pieces of wood instead of buying it in a lumber yard, it is scrap. When you make your own brushes it is scrap. When you make mosaics out of seeds and pebbles you are using scraps. I can go on and on. Look at our poor ancestors who had to use scrap materials: Early man had to use clay mixed with oil to make paint for unsurpassed murals. He carved on scraps of ivory and used scrap stones for sculpture. African carvings are done in scrap wood and bark. Indians had to resort to scrap leather, scrap stones, scrap paint for much of the work they produced. Ancient Chinese have made for centuries, and still make their own brushes out of scrap materials of all kinds. Early panel fresco paintings were done on scrap pieces of wood. Some of the finest mosaics ever made during the Middle Ages were done from scrap bits of materials.

"Legitimate" art materials only came into being with the industrial revolution and the age of commercialism. Years ago when we took scrap strap iron with holes in it and strung string through the holes, from hole to hole to form an intricate design, we were using scrap materials. Now I notice that you can buy this material in kit form and I suppose this material and activity have by now acquired a status of legitimacy. My little son Karl, who can't say too much yet, picked up a nice, smooth wind and sand blasted piece of glass in my studio tonight. He fondled it, put it to his cheek and said, "Daddy, this is nice and smooth." Children pick up and treasure small bits of scrap wood, broken glass, twigs, leaves. They make discoveries themselves and become acquainted with texture, form, line. As soon as legitimate art supplies are offered such as paint and crayon they freeze up because these materials are associated with "Art."

I agree, many of the final results from the use of scrap materials look junky. Mobiles are not to be junk yards suspended from the ceiling in an art room, but they should be beautifully designed forms in motion. The lack of design and beauty in the use of scrap material is not the use of the material itself, but the lack of good teachers who will stress good design. Art and material cannot be separated. The means to an end should be exciting, and the end result should be good. We have gone through the scrap program too speedily and have not had a chance to assimilate all that can be done. We have only skipped over the surface and allowed the students and children to have fun, mess around, and throw stuff together without taking into consideration the good end result. I believe this to be true also in the field of contemporary fine arts. Much good has been achieved in the various trends we have been experiencing but they will not all be immortal. We have learned much through slashing, blobbing, dropping, throwing, spilling and it has been fun. The Oriental spirit of the predetermined accident is a matter of control. Accidental accidents (a steady diet of it) can only lead to chaos. Let's continue the use of "scraps" and let's teach better teachers of art.

**Reinhold P. Marxhausen is professor of art at the Concordia Teachers College, Seward, Nebraska; has written previously.**

# Toothpick sculpture

Jean O. Mitchell

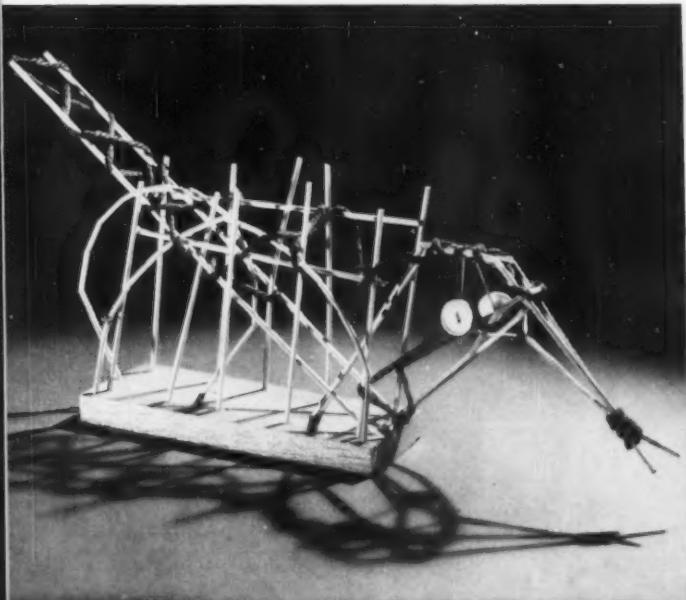
Oh! The fun these children had working with this brand new medium, toothpicks and other small sticks such as pieces of reed for basketry. There were also several boxes of medical swab sticks from a surplus supply store. Some of the children gathered bamboo and split it into splints.

Blocks of lightweight balsa wood served as foundations. A whole bag of these odd size blocks was found at a hobby shop for a small price. Holes are easily made in this soft wood for starting a few of the splints. Tubes of fast drying cement held other pieces to these and things began to take shape. Some children began building fences, cabins, houses, fire towers, circular stairways and construction which looked like parts of the Eiffel Tower. Others just had fun sticking toothpicks together in a free abstract way. Still others developed unusual bird and animal forms.

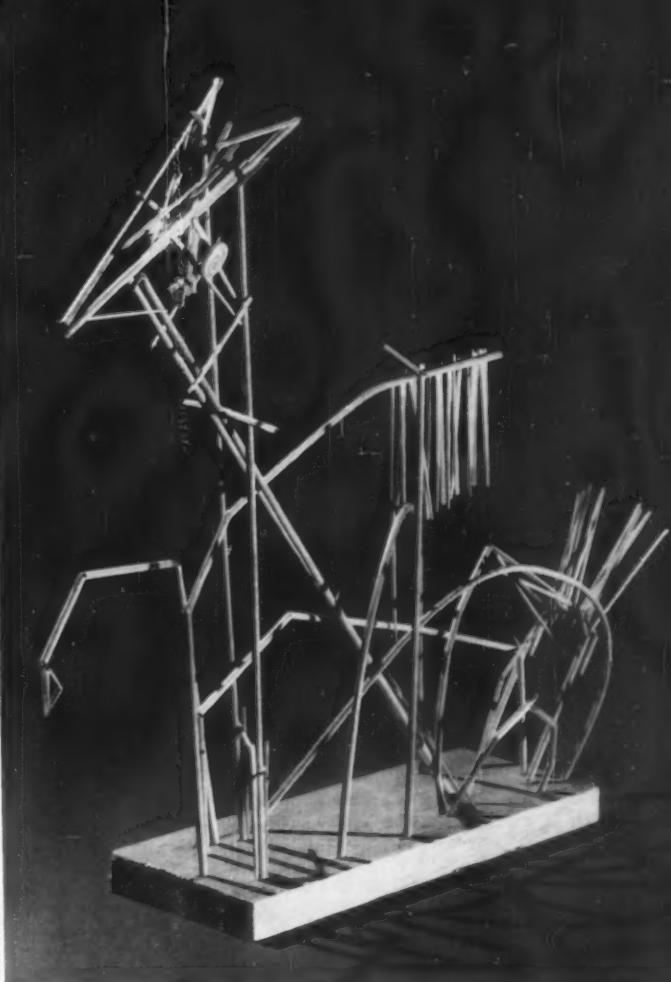
Each time a new stick was added it had to be held in place a short time, about ten seconds, to let the cement set. Some children were in a hurry. Their toothpicks would drop down to stick in another place. This would start a whole new chain of ideas. The results, though far from their original intentions, were even more unusual and interesting. Some of them are shown on these pages. Work illustrated was developed by the children of Mrs. Beulah Longaker and other upper grade teachers at Lake City, Florida.

Jean O. Mitchell was assistant professor of art education, University of Florida, Gainesville, until recent retirement.

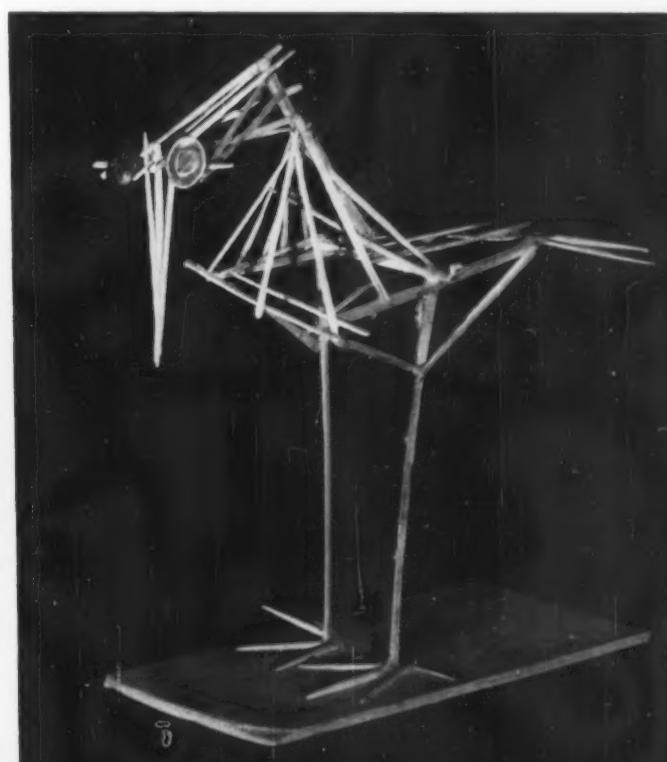
Toothpicks and other materials like reed are used in this.



ALL PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEINHARD STUDIO



Toothpicks, swab sticks, reed, split bamboo, other materials were glued together with a fast-setting glue. Holes were made in the light balsa wood bases that supported figures.



## PAPER BAG FIST PUPPETS

David E. Crespi

The unlimited variety of small paper bag shapes, sizes, textures, and colors makes them wonderfully suited to the creative exploration of expressive fist puppets. Twist them! Tie them! Squeeze them! Rumple them, or even stand them on end! No matter what you do to the surface, lively textural effects will be the result, effects that may be utilized for facial wrinkles and expressions or folds in the puppet's paper clothing. Want a body? Then add another bag or tie off the top part of the bag with string or ribbon. A movable mouth for Oliver Dragon is formed when you utilize the top folded part of the bag for the front of the face. A gnarled old witch results from the twisting off of part of the bag for a head. A very small candy bag forms a large, bulbous nose. Cut-paper techniques, plus steel wool, yarn, raffia, string, buttons, etc., are all good for finishing touches, but the real success lies in what you can do *with* the paper bag rather than what you can do *on* the bag.

Dr. David E. Crespi teaches at the New Haven, Connecticut State Teachers College; received his degree from Columbia.

ALL PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEINHARD STUDIO



*Paper bag fist puppets utilize folding qualities of material and texture of the paper. Below, the fingers serve as hands.*

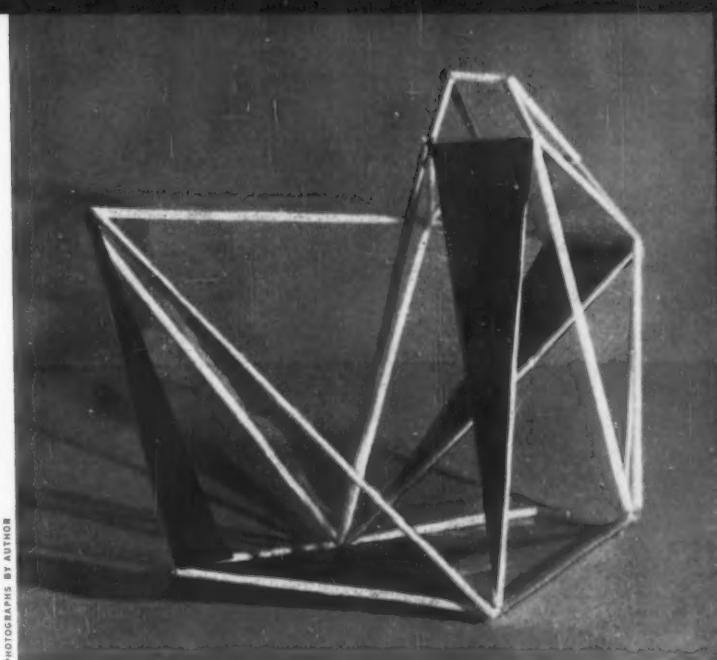


## Soda straw structures

Edith C. Becker

Perhaps the idea really began with an accident in the cafeteria when a large box of drinking straws was toppled from the counter to the floor. It seemed that some use could be found for the salvaged straws. The class in Space Arts was interested in making stabiles. Since there were few tools available and no facilities for soldering, the possibility of using drinking straws was explored. Students began by threading three straws together to form a triangle. The "threader" or needle was a ten-inch piece of stiff wire with string taped to one end. After tying a double knot, the string was cut leaving two-inch ends to permit easy handling when assembling parts. Straws were cut into various lengths and experimentation began by building an interesting shape which had to function structurally. When the stable was fully assembled, accents were arranged with colored cellophane or poster paper. Proportion, balance, shapes of voids, patterns and shadow effects were studied and discussed.

As an outgrowth of the activity, students discovered that various forms and patterns in contemporary architecture seemed to be related to their stabiles in rhythm or structure. Photographs of Wayfarer's Chapel; Eiffel Tower; "Whale" Church in Stamford, Connecticut; Florida beach houses; bridge trusses, and geodesic domes were brought in. The activity opened up an awareness of the role of materials in contemporary architecture and sculpture, the beauty of shadows, the importance of balance and proportion in

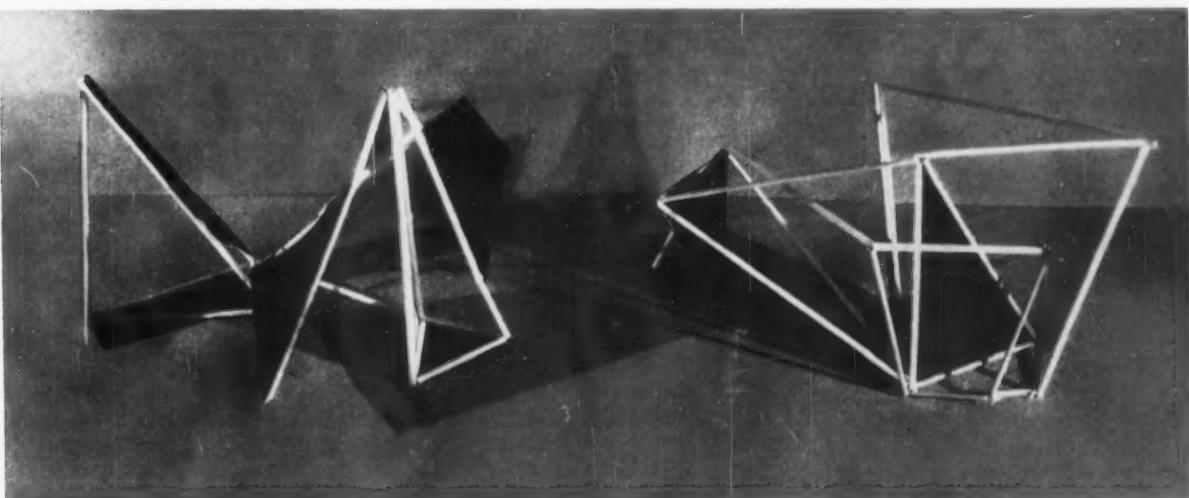


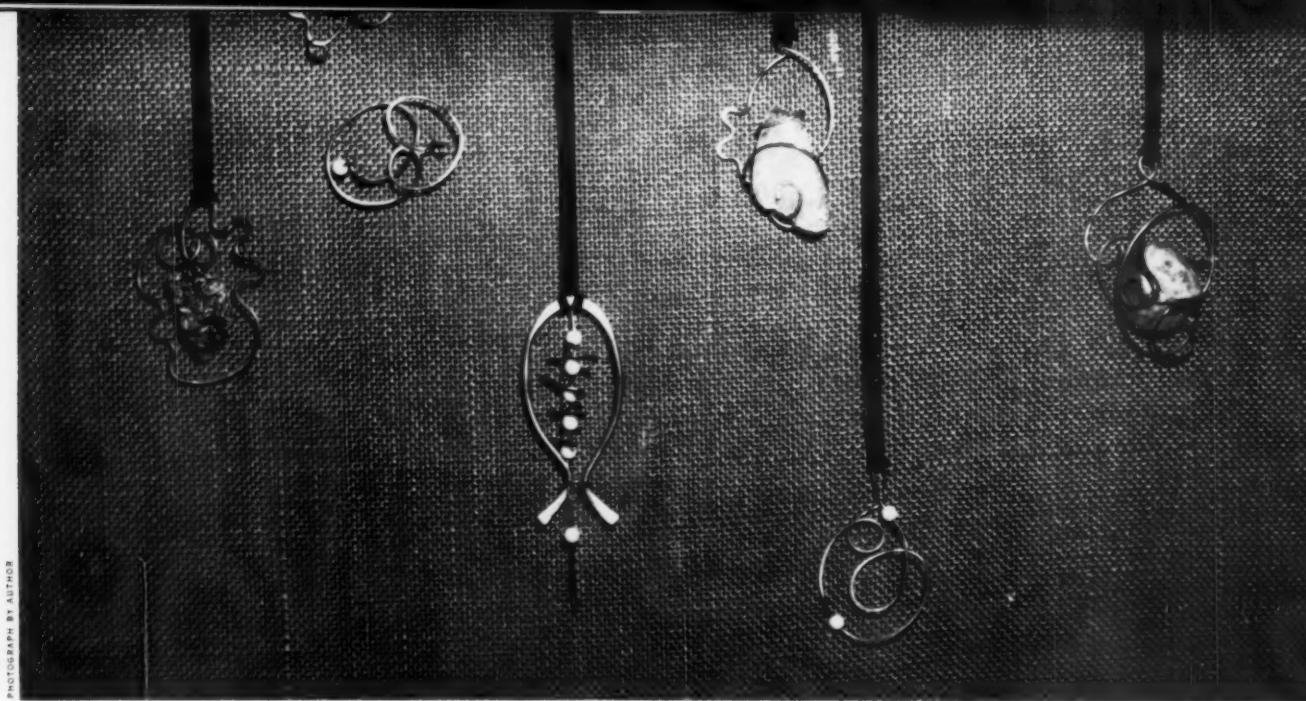
Colored cellophane, construction paper served as accents.

making an organic structure. This culminating experience in appreciation and understanding makes any activity significant far beyond the satisfaction gained during the process of the activity. Awareness developed in a meaningful way will be a lasting experience which will enrich all succeeding experiences. The true value of art education lies in developing sensitivities by building relationships and in helping the individual to find aesthetic experiences in new as well as in familiar forms.

Dr. Edith C. Becker is associate professor of art at Rhode Island College of Education in Providence, Rhode Island.

*Drinking straws were cut to lengths desired and held together with string taped to wire needle and threaded through centers.*





PHOTOGRAPH BY AUTHOR

*The simplest of tools and free-flowing ideas combined in the making of these eye-catching pendants, based on copper wire.*

## DESIGNS IN COPPER WIRE

**Andrew S. Flagg**

I can't quite remember just how it all started, because, with the consuming speed of a forest fire, we were all completely engrossed in exploring the creative possibilities of copper wire. We tried several approaches such as "doodling" a design, dropping a piece of string for a design, or making "idea" lines suggested by such subjects as a roller coaster, a soaring bird, or dancing. The final procedure was simply to bend and loop a piece of wire about a foot long until we were pleased with the design. The best way, according to the students, is "just bend it so it feels good." "You can even do it with your eyes closed," they add. "Just make big loops and little loops and a few bumps." After the wire had been bent, we found that our designs could be made more interesting by hammering the wire in spots to give more variety of line. An old flatiron, the base of an old plane and even the side of a hammer head were used as anvils and everything from a tack hammer on was used to flatten the wire.

Dents and scratches on the face of the hammer often added interesting texture. Pliers were used only to make the loops for pendants or the catches on pins. In making pins, we started with the catch and bent the wire into the desired design. Then, we wound the wire once around a nail for a

spring and left a straight piece long enough to engage in the catch. This was filed to a point and smoothed with emery cloth. Copper wire, 14 or 16 gauge, was used for most of the work although a finer wire came in handy a few times and the big "ground" wire was also found handy. This wire is stiffer and more difficult to bend but, because of its size, hammers out into nice big flat areas.

The first projects were completed in a single period and then the ideas began to come. Beads were strung on the wire before it was bent and then moved along to strategic spots in the design. Bits of glass, pebbles and shells found along the seashore were added. The most fun came when we dropped blobs of plaster of Paris on waxed paper. After these had set they were colored by flowing on color with dripping brushes following the contours of the plaster. Finally, these "jewels" were coated with clear nail polish and were used as a starting point for new designs. (Incidentally, a lot of time and fuss can be avoided if the plaster is mixed in paper cups which can be discarded without any cleanup.) Some of the stones and jewels were caged with fine wire and suspended within the frame of the heavy wire design. Others were held in place by bending the ends of the wire to fit the form. A word of warning to teachers! Be sure to secure lots and lots of wire before introducing the project. It is very cheap (about a cent a foot and one foot makes either a pendant or a pin). The greatest problem is not starting this project but ending it.

Andrew S. Flagg is associate professor of art at the State Teachers College, North Adams, Massachusetts. He formerly served as a council member of the Eastern Arts Association.

Marilyn Fein

Colored drinking straws have possibilities related both to mosaics and relief sculpture. The author suggests some of the ways a common material may be used for textural and three-dimensional potential.

## Making sculptured soda straw mosaics

To the already long list of mosaic materials that are used in place of glass or ceramic tesserae may be added another exciting "everyday" material—that of colored drinking straws. The advantages of these straws are many: they may be cut into little pieces, as in the usual mosaic effect, or they may be left whole (that is, as rods); they are very easy to cut, and their inexpensiveness makes them a welcome medium. Usually a box of one hundred in assorted colors costs about ten cents, and when the straws are bought in bulk they are much cheaper. One limitation that makes colored drinking straws a challenging medium is the fact that there

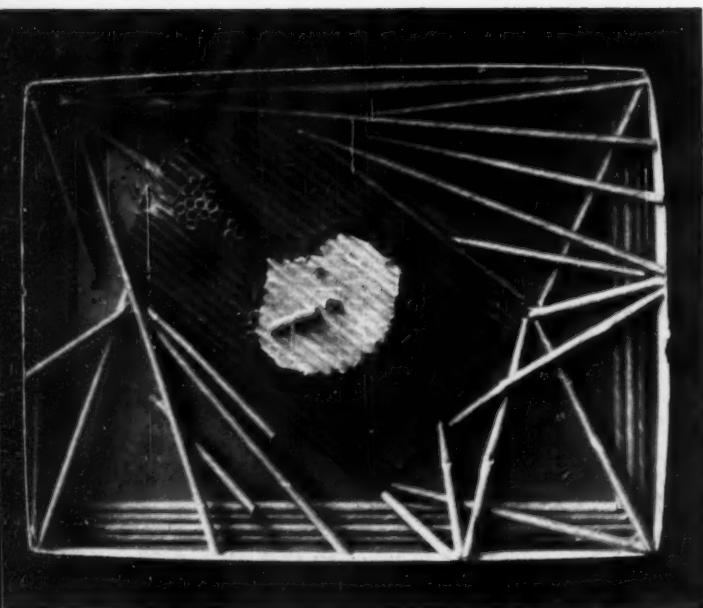
are no dark colors (as far as I have discovered) in straws. The treating of the difference between areas in a design, which in other mediums is often solved by light against dark, has to be solved in other ways.

In an atmosphere of experimentation with the medium, my students have come up with some plastic solutions. The easiest, of course, was to distinguish one area from another by means of color. Then, there was differentiation by means of the angle of the rods. For example, in one area the rods could be glued down on their background (usually cardboard) vertically; the rods in the adjoining area would go in

*Glue and a pair of scissors are all that are needed to make relief sculpture mosaics from common colored drinking straws.*

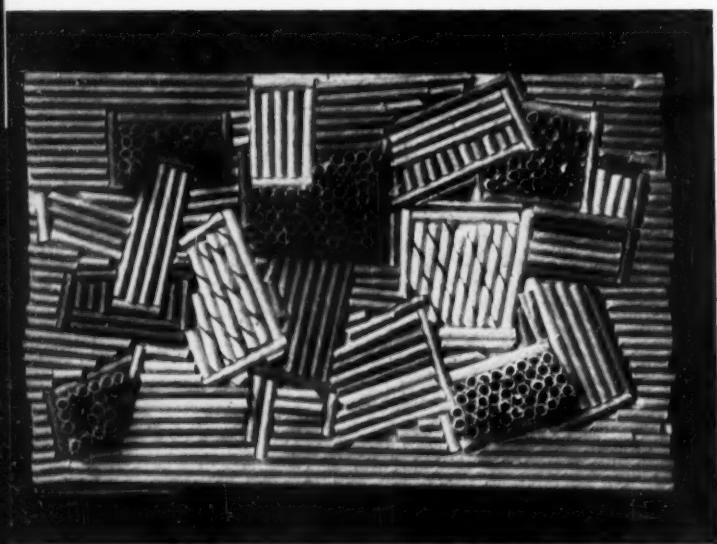


ALL PHOTOGRAPHS BY STANLEY FEIN



*A design based on swimming symbols: kick board, stop watch and water. By a ninth grader, William O'Shea Junior High.*

*An abstract design combining end sections and side lengths of drinking straws. Note variety achieved in limitations.*



a different direction—say horizontally. Of course, with this solution, the three-dimensionality of the rods acts as a light modulator and so the different directions can be seen in terms of their shadows. Treating the straws to give them varied textures—by puncturing holes in them, cutting or slicing them in different directions, and "tooling" them also proved successful. But I think the most exciting solution is

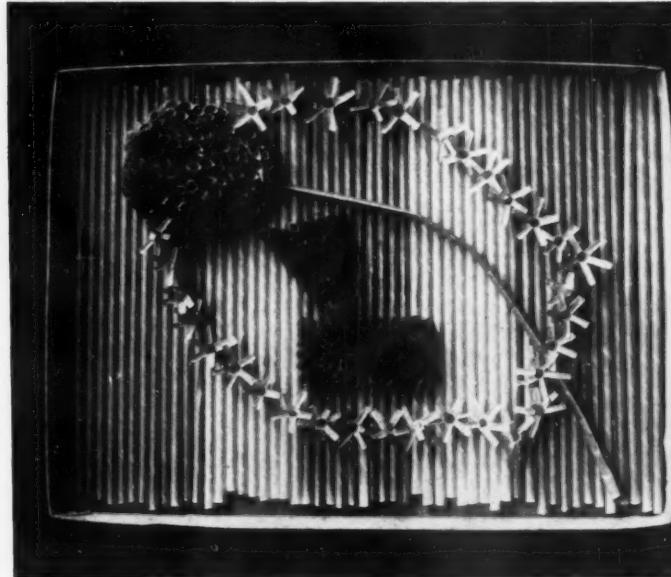
that which makes use of a sculptural effect: one area is distinguished from another by laying it at a different level. An especially stimulating effect is achieved by using the straw rods structurally in two ways. On one level the straws are placed next to one another in the usual manner; in a neighboring area the straws are cut down to an elected height and placed at right angles to the background so that the holes of the straws face outward. The result is very much like a beehive, and an interesting textural effect with a three-dimensional quality is achieved.

Is this technique really a mosaic one? In part, yes, in part, no. It really is an inlaying of bits of colored material on a surface—although often long rods are inlaid instead of small ones. Still, the juxtaposition of these pieces, whether long or short, provides a kind of picture or design. The picture or design is helped to form itself, however, not only by the juxtaposition of colored material but by the three-dimensional potentialities also. The work is a form of relief sculpture as well. That is why I call this technique "sculptured" straw mosaics. The potentialities of this medium are wide open to those who see it as a source of creative work. One wonderful advantage of working with sculptured straw mosaics is that the only tools necessary are a scissors and any good glue. The design? Any simple design or picture—to start with. But then let the medium put its own ideas into the picture; let it talk in its own inherent terms as in any good mosaic.

Marilyn Fein is a regular substitute art teacher in the New York City system. Recent teaching assignments have been in William O'Shea Junior High School, Evander Childs High School, and New Utrecht High School, all in city system.

*Here the same simple materials result in a different spirit.*

PHOTOS BY STANLEY FEIN





PHOTOGRAPHS BY THE AUTHOR

*Left, Tony places a black nose on the polar bear. The girls working at the right are preparing seat covers for the library.*

## Roving cotton as an art medium

Hazel S. Allenson

*Roving cotton affords many possibilities for art in the classroom. Children who hesitate to draw freely may staple a design without hesitation. The material has many interesting textural possibilities.*

During the past year, many new and varied uses have been found for the material known as "roving." As you may know, roving is a thick, twisted, cotton yarn which can be obtained in half-pound skeins in an assortment of colors. The kindergartens have stocked roving for many years and with it have made braided jump ropes, handles for knitting bags, or similar projects. In the last year, I found myself "borrowing" some of the material for use in other grades until, at present, it is standard art material in all of the buildings in which I am responsible for the art work.

The more-than-busy art teacher who is concerned with the appearance of great expanses of display area in corridors, bulletin boards in offices, as well as the exhibition of art work in many rooms will, I believe, discover in roving a means of obtaining in a short time, results which are acceptable artistically and adaptable to present-day trends in design. The roving is simply stapled on the tack board as one would draw a continuous line, and preferably without any guide lines. Colored paper may be used as a background to add interest or to set the mood.

In one building there is a display area of about seventy-five running feet and only two feet in height. To hang several sets of drawings without monotony was a real problem.

One answer was a line of roving which zigged and zagged throughout the length of the area, tying some drawings together, disappearing in back of others to reappear at varied heights. Black or red is especially stunning, with additional small shapes of colored paper placed at strategic points.

Murals can be effectively designed with this material, and can be quickly dismantled for other activities. The girls in class crocheted roving seats for the chairs in their library which added comfort and color. A fourth grade has made a study of the Middle Ages and has completed a large mural with roving showing a tournament scene which reminds one of a tapestry with its spots of solid color. We have had a wonderful time experimenting with roving. Children who hesitate to draw freely will attempt to staple a design. It can be pulled out so easily! Stapling on large areas can be a really fine group experience and quite exciting. You would be pleasantly surprised with the number of new ideas you could discover if you try roving as another Art Medium.

Hazel S. Allenson is an art teacher assigned to four large elementary schools in the city of Providence, Rhode Island.

## Paper towel production

William E. Reed

Dormont High School students literally papered their way through the thirtieth annual Varieties Show, recently held. Except for the inevitable paste and tempera, plus some boards, chicken wire, and wrapping paper, paper towels were used to cover props, the elaborate seventy-foot backdrop, and the large scale scenic effects. This simple, inexpensive material was used for solid papier-mâché forms, as well as for surface coverings, texture effects, and relief modeling. We found that it takes tempera colors very well. The large background mural, depicting a panorama of world events, utilized wrapping paper spread across wooden frames and covered with long streamers of white paper towels for final surface detail. Because paper toweling is unusually pliant, it was easily manipulated into masks, trees, and landscapes. Yet its absorbency and wet strength held it together firmly through many dunkings in water and paste.

And after it was dry it took two coats of tempera cleanly, without bleeding.

Life-size tents for an Indian Maiden's act began with heavy brown wrapping paper, overlaid with towels and painted in symbolic designs. For a jungle scene, an enormous cauldron was constructed on a base of chicken wire, covered with several layers of paste-dipped paper toweling. For this scene, the students also added eight-foot-tall coconut trees in which cloth monkeys (stuffed with toweling) peeped out inquisitively from between giant leaf fronds. Another large piece of equipment was a huge palette, splashed with bright colors and measuring about fourteen feet long by ten feet high. This palette, made entirely of papier-mâché on a wooden frame, proved strong enough for a corps of drum majorettes to pose on it for their entrance number. Our thirtieth production utilized the services in some way of more than half the student body of 700 and was well received by a city-wide audience of almost 3,000. In many ways it was our usual "lavish" production, made possible economically by ingenious uses of a commonplace, ready-at-hand material.

William E. Reed is art instructor at Dormont High School; has a distinguished reputation in Pittsburgh art circles.

*Forms covered with wrapping paper overlaid with paper towelling papier-mâché for final modeling, painted with tempera.*



PHOTO COURTESY SCOTT PAPER COMPANY

*Third of a series of articles on art in high school. The author continues her discussion of materials and techniques she has found helpful on this level, with an orientation toward meaningful expression.*

Sister M. Joanne

Still another medium to explore is chalk used with milk. We used ordinary drinking milk and explored three different methods. Using papier-mâché objects which we had in the art department as models, Michaeline sketched and colored her dinosaur directly with chalk, then brushed quickly over the whole thing with milk. Shirley, also using "Dinah" as a



## Meaningful expression in high school



ALL PHOTOGRAPHS FOR SCHOOL ARTS BY SCHWEITZER STUDIO

model, preferred to dip her chalk in milk and then draw with the saturated stick. Nancy used the third method of painting areas of the blank paper with milk and then drawing on the wet surface with colored chalk. In every instance the milk acts as a fixative. Buttermilk and possibly skim and condensed milk could also have been used successfully. In doing this milk and chalk problem, the students were at liberty to define parts more expressively by using sticks (sharpened handles of old brushes and penholders, bamboo or sucker sticks, or even twigs) dipped in black ink for sketching tools.

There are times when we wish to improve drawing, and then we concentrate more on looking at the model, even doing contour drawing by looking constantly at the model and never or seldom at the paper. The students are encouraged to use anything and everything for models: their own hands, feet, faces, classmates and members of the family, good large photographs like those in LIFE Magazine, projected slides, still life, live models, papier-mâché figures, wire sculpture, views from the window, and anything else that suggests itself.

Like contour, cardboard drawing while looking at the model is an effective way to train the observation. This is really a printing technique, not drawing. A piece of cardboard, or pieces of varying sizes, ranging from one inch to

Dinosaur by Michaeline Nowak, left, used milk washed over chalk drawing. Contour drawing, above, trains observation.



*In drawing this sculptured head, freshman preferred chalk and charcoal. One used tempera on black construction paper.*

three inches wide, are dipped in ink or paint and printed following the contour of the object being drawn. The cardboard may vary also in thickness depending upon effect desired. It is not pushed or pulled like a brush or pencil, but printed.

Traditional tools, like brush and ink or paint, and pen and ink, are also excellent for drawing, because the student must look and think before actually drawing since he cannot use an eraser as with pencil or charcoal. But very expressive as a tool used with ink are sticks of all kinds, from the match to meat skewers. The teacher and students will think of innumerable media to use. All cannot use the same tool at the same time, and it is wise to let the individuals make their

own choice accordingly. When using the same model, a sculptured head of "Christ Crowned with Thorns," freshmen showed a preference for chalk and charcoal, but each used it in her unique way. One girl wishing to get a dramatic effect used tempera paint on black construction paper.

One of our "sketching from nature on the spot" problems turned out to be anything but what the model itself looked like, as the young artists took their sketchbook research and interpreted into unique subjects. From sketches of the thorn tree, one girl, with hardly any change at all in her drawing, depicted a moving Crucifixion. Another did an abstract design from several of her research sketches and titled it "Suffering." Obviously the sketching was a step towards a more meaningful creative expression, for even while just looking a great deal of thinking activity was going on.

Sister M. Joanne, S.N.D., is director of the girls art department, Central Catholic High School, Toledo, Ohio. During the ten years previous to this position she was the Toledo Diocesan art supervisor. Her master's degree in fine arts and art education is from Teachers College of Columbia University. She has served as education chairman of the Catholic Art Association and director of summer art workshops held at Catholic University. She is author of several books and a frequent contributor to periodicals. This article is one of a series of articles on art education focused on meaningful creative expression in the high school. While occasional references and illustrations in the series may, understandably, be oriented toward the parochial school, Sister Joanne's broad contacts and experiences enable her to offer suggestions to teachers in public schools.

*Cardboard drawing, made by dipping pieces of cardboard in paint, ink; stamping them on paper while watching model.*



*How can a child be helped in presenting proposals for home improvement to his family, and in bringing about possible changes through his plans? Sixth article of a series dedicated to art and the home.*

**Edna Meibohm Lindemann**

## **PRESENTING PROPOSALS FOR HOME IMPROVEMENT**

As is true of most problems projected in the classroom, some "props" designed by the teacher can be most helpful. After the children have decided to grapple with a live problem in home design, the enterprise may be most effectively promoted by a note to the parents informing them of the objectives set for the project and inviting sympathetic understanding and assistance in building enthusiasm. Again, a note from the teacher, or, better still, a letter prepared by the class, informing the parents of the basic considerations taken into account in preparing plans and inviting the parents to check suggestions in the light of these considerations, can assist the child in presenting completed proposals to his family. A professional form of presentation, a thoughtfully organized booklet or portfolio, can add immeasurably to the stature of the work in the child's and even in the parent's eyes. Every designer somewhere records the client's name and address, the title of the design project, the date and his name. Many include perspective sketches, collages of fabrics and other materials, data on furniture, and the like. Children find making sketches or paintings of their rooms enjoyable and helpful. They can imagine themselves visiting their new room, standing in the doorway, peaking through the window, or sitting in a certain chair. The more complete and comprehensive the plans, the more satisfaction to the child and his client.

Another way in which the teacher can aid children in dealing with a project is to present a distinguished speaker in the field of home design to the PTA or to a group of mothers. A family might also be arranged for such a presentation. There is no reason why the teacher himself should not present a film strip, or motion picture, or exhibition, or illustrated talk on art and the home to his class and invite the parents. Parents, too, are vitally interested in their homes.

Surely a culminating activity of some sort is in order for a well-planned and developed project in home planning. Perhaps a full-sized model room can be developed by the



*A neat presentation of the finished plans will add to their value and be more convincing. A college student displays her plan, above; an elementary child shows her plan below.*



**art and the home**



*Children discuss their plans with each other. Discussions of this nature help children evaluate their work and ideas, and help crystallize and organize their thinking. This experience is helpful when children present their proposals to the family.*



*The teacher is available for guidance and help when needed. She seeks to stimulate thinking by the questions she asks.*

This series of articles on Art and the Home is intended to be of special service for teachers and students at various school levels. The author would welcome any suggestions as to areas to be covered and any comments on the presentation. She would enjoy learning about activities in this area that may be going on in various schools. Perhaps you have an idea that may be passed on to other readers through this series. You may write her directly or in care of editor.

children with the assistance of the industrial arts teacher or of parents. Again, it is easy and highly fascinating for most children to make scaled models of their rooms or houses. These can be effectively dramatized somewhere in the school through careful placement and lighting. Clear means of identification together with supplementary material should be effectively displayed close by. Next the parents may be invited and the children, parents and teacher can discuss the work. In this way the project culminates in a miniature home show.

Must it all end with an exhibit or a discussion of how well each child has succeeded in accomplishing his purposes? It should not. From this time on children may be expected to have a greater interest in making things for their homes, in well-designed objects, in the houses of their friends and neighbors, in further improvements for themselves and their families. When once the teacher has fanned interest in home design into flame, the fire will burn on.

Dr. Edna Meibohm Lindemann is associate professor of art, State University College of Education, Buffalo. She has taught aspects of home planning on both the public school and college level, and is now working on a special campus design project for the college. Her professional training has included work at Cranbrook Academy of Art. She has served as consultant in the designing of homes and churches. Her doctorate is from Teachers College, Columbia University.

*Sculpture cast from discarded lead wheel-balancing weights.*

**Patrick C. Kelly**

## **Discarded lead casts**

Lead weights used to balance automobile wheels, discarded by service stations, provided the material for cast lead sculpture at Arrowview Junior High School. Students modeled their designs in plasticine or modeling clay on a piece of chip board; then splashed a thin mixture of plaster-of-Paris on the forms to make a thick mold. After a day for drying, molds were set in a mass of clay to prevent tipping or overflowing, lead weights were melted in a pan and the lead poured into the molds. Students finished projects by scrubbing forms with cloth dipped in India ink and applied several coats of varnish. Other finishes may be used. Resulting sculptures may be mounted on wood or felt may be glued to the bases. Due to the risks involved in working with hot lead, careful supervision should be given at this stage. With young children instructors may pour the lead and remove the mold.

Patrick C. Kelly teaches art in San Bernardino, California.



## **Colored chalk mural**

**Ruth R. Maynard**

Ruth R. Maynard teaches third grade in Lockhart, Florida.

When third graders of the Lockhart School made a mural to show the adventures of Columbus in 1492 they chose colored chalk as the medium instead of the tempera we usually use for our murals. In using soft chalks for this purpose, it is important to have a range of colors from the very darks, including black, to the lighter colors and white, so there may be strong contrasts. Chalk in the larger pieces can be handled more easily. Dipping in water cuts down the dust.

*Colored chalk was used for this mural on the explorations of Christopher Columbus by the third grade of the Lockhart School.*



## **That monstrosity on the wall**

**Grace A. Mayr**

Mildred Snow, new English teacher, entered the principal's office when his secretary, Miss Allen, gave her the nod, her heart beating rapidly. This is my first discipline case, she thought. She crossed the private office of Mr. Ardmore, who rose. For Mildred Snow this interview had been a shattering prospect, but Mr. Ardmore was his usual affable and competent self. What a fine educator he is, Mildred thought, but her musing was darkened by the knowledge that in the following half hour she would be nervous, inexperienced, and over-anxious to please. Mr. Ardmore would dominate the situation, no doubt, saying the correct thing at the proper moment. Neither he nor the culprit's parent would probably even notice her except to censure her inwardly for allowing the situation to come to this. The inter-com buzzed. Mr. Ardmore spoke, "Yes, please ask her to come in."

Mildred could hear the door being opened by Miss Allen to admit the parent. She concentrated her full attention on a student's water color painting hanging on the opposite wall. It was a macabre affair of violent color and indefinite line, curiously arresting somehow. But she stopped thinking about the picture now, for the moment had come. Miss Allen at the door said, "Mrs. Rogers," smiled and disappeared. Mildred turned, and the first awful moment was over. Mrs. Rogers was nervous too, and an anxious mother, hoping she wouldn't do or say anything wrong to these people.

"Mrs. Rogers," Mr. Ardmore said, coming from behind his desk, hand outstretched. "We're glad you could come." Mrs. Rogers managed to say, "Where's David?" "We're going to send for him shortly. He's in class right now. We waited for you to come first. Miss Snow wanted to meet you too." Mr. Ardmore's eyes were coolly insistent now; say something agreeable, young woman. Mildred rallied quickly, thrust forth her hand, and said, "I'm Mildred Snow," but Mr. Ardmore had just said that; "David's English teacher," she added. And there she stopped. She couldn't think of another thing to say to help Mrs. Rogers or herself relax. She sensed amused contempt from Mr. Ardmore. This increased her feeling of frustration.

The three sat in a circle with an empty chair for the coming David. Mr. Ardmore talked: first, of the kind of training the school was trying to offer; then of the importance of each member of the school community—staff and student body alike; lastly, of the importance of self-discipline, something he encouraged at the Walton Junior High School. Now he was specific—Mrs. Rogers had been asked to come

for a conference because David had fallen into the habit of cutting Miss Snow's class to go to the art room, not in use by a class for that period, to sketch. Now this wasn't the part that so disturbed him as the fact that David had resented correction and wilfully defied Miss Snow, refusing to return to her class when she found him. "He's sometimes like that at home," said Mrs. Rogers. "He loves to draw." Mildred wished she were somewhere else. They weren't going to get anywhere. Here was a parent who couldn't discipline her own child. How could anyone expect a teacher in charge of thirty pupils to do more!

Mildred noticed the unhappiness in Mrs. Rogers' eyes, which lighted with pleasurable recognition when they fell upon the colorful painting on the wall. "You have one of David's pictures there," she said. Mr. Ardmore crossed to the wall. "Unusual talent. Yes, indeed, it's David's all right." And he peered more closely at the picture. "That's one he told me about. It's an illustration of some story he read—about death coming to a party and killing all the guests. He told me about this one," she reiterated, eagerly. "He doesn't always. He's sometimes so hard to get to—all closed up tight like a box." Mildred froze, staring again at the picture. That story David had illustrated was the one the class had discussed those days when the boy had cut—Poe's "The Masque of the Red Death"; and he'd read it and created something himself. Mildred felt the tension slip from her.

"Mrs. Rogers," she said, "I don't think for one minute that David was defying me as a teacher when he refused to come to class. He was answering a more insistent demand within himself when he sketched in the art room. He's genuinely creative. Mr. Ardmore, Mrs. Rogers," turning from one to the other, she continued, "let's not call David into this conference today. Give me a little more time. I'm sure he and I can work it out ourselves. We're both artists in a sense: he works with crayons and paint; I, with words." Mildred looked animated. "If my approach doesn't work, that will be time enough to send for David." And suddenly Mrs. Rogers was smiling. Mr. Ardmore nodded his approval.

"Well that turned out nicely," said Miss Allen to the principal after Mrs. Rogers and Miss Snow left. "Very nicely, indeed. Good teacher—Miss Snow." He crossed to his secretary. "Tell me. When did you hang that monstrosity on the wall in my office? You know," as Miss Allen frowned in puzzlement, "that red and black thing in the Ivory frame." "Why, Mr. Ardmore, the art supervisor changes all the exhibit pieces the first week of each month. She was in yesterday with that one, which she says is very good." He looked again at the picture. "Keep me up on these things, Miss Allen. The artist and what the subject is supposed to be, eh?" Miss Allen smiled, "Yes, Mr. Ardmore."

**Grace A. Mayr teaches English in Englewood, New Jersey. Her story argues for greater understanding between the arts.**

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INK	USE
5500 Series Fast-Dry Flat Finish Colors	Paper and cardboard, wallpaper, greeting cards
7500 Series Fast-Dry Gloss Colors	Paper and cardboard, greeting cards
DL Series Decal Lacquer	Decalcomanias
59-000 Series Synthetic Gloss Enamel	Metal, wood, masonite, aluminum, some plastics
VF Series Flat and GV Series Gloss Finish Vinyl Colors	Shower curtains, squeeze bottles, displays
IMPACT ® Fluorescent Colors	Paper, cardboard, greeting cards
6000 Series Textile Colors	Any type of textile and many other quality formulated, economical inks.

NINETEENTH YEAR

## 1960 BUYERS' GUIDE

School Arts publishes this directory each year as a service to its readers and advertisers. Use it for ordering art and craft materials, equipment and publications, and for locating schools, and other services.

The following is an alphabetical listing of materials and equipment used by art and craft teachers. Concerns who manufacture the items are shown under the various categories and the trade names of their products are shown in parentheses—helpful in identifying and ordering your favorites. At the end of this listing you will find the addresses of manufacturers. Company names preceded by a dot (•) are advertisers in this issue. Catalogs and descriptive folders are available from most of these concerns, and usually at no cost to those who request them on school stationery.

**Adhesives**

- Adhesive Products Corp. (Adrub, Ater, Dri-Tak)
- Anchor Dough
- Arabol Mfg. Co., The
- Bro-Dart Industries (Bind-Art)
- Brooks Mfg. Company (Plasti-Tak)
- Carter's Ink Co., The (Epoxy)
- Delkote, Inc. (Book-Saver, Tak)
- Gemexco, Inc. (Cellux)
- Hercules Chemical Co., Inc. (Plastic Aluminum)
- Immerman & Sons (Epoxy)
- Minnesota Mining & Mfg. Co. (3M Brand)
- National Aircraft Supply Co.
- Sanford Ink Company (Grippit, Liqui-Stick)
- Union Rubber & Asbestos Co. (Best-Test)
- Utrecht Linens
- Wilhold Glues, Inc. (Contact Cement)

**Airbrushes and Supplies**

- Bienfang Paper Company
- Ceramichrome Laboratories
- O. Hommel Company, The
- Tepping Studio Supply Co.
- Thayer & Chandler
- Wold Air Brush Company

**Basketry Supplies**

- Arts & Crafts Distributors, Inc.
- Aurora Plastics Corp.
- Handcrafters, The

**Batik Supplies**

- Norman Ceramics Co., Inc.
- Screen Process Supplies Mfg. Co. (Inkydye)

**Bookbinding Supplies and Equipment**

- Delkote, Inc. (Bookote lacquer, Book-Saver)
- Higgins Ink Co., Inc.
- Wilhold Glues, Inc.

**Brushes, School**

- Binney & Smith Inc. (Artist)
- Bradley, Milton Company
- Ceramichrome Laboratories
- Craftint Mfg. Company, The (Craftint-Devoe)
- Gemexco, Inc. (GXO, Oleo)
- M. Grumbacher, Inc.
- (Gainsborough, Michelangelo, Lyons)
- O. Hommel Company, The
- Hunt, C. Howard Pen Company
- Steel Speedball)
- Palmer Show Card Paint Co.
- Permanent Pigments, Inc.
- F. Weber (Malta, School Art)
- Winsor & Newton, Inc.

**Canvas**

- Craftint Mfg. Company, The (Craftint-Fulton)
- M. Grumbacher, Inc.
- Morilla Company, The
- Permanent Pigments, Inc.
- Rich Art Color Company, Inc.
- Talens & Son, Inc.
- Utrecht Linens
- F. Weber Company (Weber)

**Chalk**

- Advance Crayon & Color Corp. (Tom Sawyer)
- American Art Clay Company (Amaco, Justrite, White Star)
- American Crayon Company, The (Hygienia)
- Art Crayon Company, Inc. (Sargent, Gothic)
- Binney & Smith Inc. (Anti-Dust, An-Du-Septic)
- Koh-I-Noor Pencil Co., Inc.

- Weber Costello Company  
(P/C Alphasite, Alpha, Omega)

**Chalkboard**

- E. H. Sheldon Equipment Company
- Weber Costello Company (Hyloplate, Sterling)

**Charcoal Sticks**

- Craftint Mfg. Company, The (Craftint-Devoe)
- M. Grumbacher, Inc.
- Koh-I-Noor Pencil Co., Inc.
- Permanent Pigments, Inc.
- Rich Art Color Company, The
- F. Weber Company (Weber)
- Weber Costello Company (Char-Kole)
- Winsor & Newton, Inc.

**Clay: Casting, Modeling, Pottery**

- Advance Crayon & Color Corp.  
(modeling, Spectrum)
- American Art Clay Company  
(casting, Ivory Carving; modeling, Amaco,  
Permaplast; pottery, Mexican Pottery)
- Art Crayon Company, Inc.  
(modeling, Gothic, Sargent)
- Arts & Crafts Distributors, Inc.  
Bersted's Hobby Craft, Inc. (casting)  
Bienfang Paper Company (modeling, Plastolene)
- Binney & Smith Inc.  
(modeling, Clayola, Modeline)
- Bradley, Milton Company  
(modeling, Clayrite, Tru-model)
- Bruce Specialties Company (casting)
- Ceramichrome Laboratories  
(casting, modeling, pottery)
- Craftint Mfg. Company, The (modeling)
- B. F. Drakenfeld & Co., Inc. (casting, pottery)
- Educational Equipment Co., Inc.  
(modeling, Edco)
- Graphic Chemical & Ink Co.  
(casting, modeling, pottery)
- M. Grumbacher, Inc. (modeling)
- O. Hommel Company, The  
(casting, modeling, pottery)
- Norman Ceramics Co., Inc. (casting, pottery)
- Rich Art Color Company, Inc. (modeling)
- Sculpture House  
(casting, Dresden White; modeling, Hugo Grey,  
pottery, Jordan Buff)
- Tepping Studio Supply Co.  
(casting, modeling, pottery)
- Western Ceramics Supply Co. (pottery)
- Zanesville Stoneware Co., The  
(casting, modeling, pottery)

**Cleaners and Erasers**

- Craftint Mfg. Company, The  
Dixon, Joseph Crucible Co., The (Dixon)
- Eagle Pencil Company
- Faber, Eberhard Pencil Company  
(Pink Pearl, Rubbleen)
- M. Grumbacher, Inc.
- O. Hommel Company, The  
Koh-I-Noor Pencil Co., Inc.
- Venus Pen and Pencil Corp.
- Winsor & Newton, Inc.

**Colors, Enameling**

- American Art Clay Company (Amaco)
- Floquil Products, Inc. (Flo-Paque)
- Graphic Chemical & Ink Co.
- Handcrafters, The
- Immerman & Sons
- Stewart Clay Co., Inc.
- Tepping Studio Supply Co.

- Thompson, Thomas C. Company  
Western Ceramics Supply Co.

**Colors, Pigmented**

- Drakenfeld, B. F. & Co., Inc.
- Floquil Products, Inc. (Flo-Paque)
- Morilla Company, The
- Palmer Show Card Paint Co.
- Rich Art Color Company, Inc.
- Sanford Ink Company (Cray-Pas)
- F. Weber Company
- Weber Costello Company
- Winsor & Newton, Inc.

**Crayons**

- Advance Crayon & Color Corp.  
(Colorcraft, Wisk Off)
- American Art Clay Company (Amaco)
- American Crayon Company, The  
(Crayonex, Payons, Sketcho)
- Art Crayon Company, Inc. (Gothic, Sargent)
- Arts & Crafts Distributors, Inc.
- Binney & Smith Inc. (Besco, Crayola, Perma)
- Bradley, Milton Company  
(Copley, Crayrite, Redskin Watercolor,  
Tru-tone)
- Craftint Mfg. Company, The  
Dixon, Joseph Crucible Co., The (Educators)
- M. Grumbacher, Inc.
- Morilla Company, The
- Talens & Son, Inc.
- Weber Costello Company  
(Alphacolor Watercrayons)

**Cutters, Paper**

- Bienfang Paper Company
- Bro-Dart Industries (Safety-Shear)
- Morilla Company, The

**Dispensers: Tempera Paint, Tacks**

- ColorFix Import Company (Tack-N-Tacker)
- Lamp Products (Flex Flo)

**Drawing Boards**

- Craftint Mfg. Company, The
- Garrett Tubular Products, Inc. (Harcos of Garrett)
- Hamilton Mfg. Company
- Tolerton Company
- F. Weber Company (Weber)

**Easels**

- Craftint Mfg. Company, The
- Easel Seat
- Educational Equipment Co. (Edco)
- Hamilton Mfg. Company
- H. B. Klopenstein & Sons
- Morilla Company, The
- Rich Art Color Co., Inc.
- F. Weber Company (Academy, Ideal, Weber)
- Winsor & Newton, Inc.

**Enameling Supplies**

- American Art Clay Company (Amaco)
- Bergen Arts & Crafts, Inc.
- Dixon, William, Inc.
- Graphic Chemical & Ink Co.
- Handcrafters, The
- Hercules Chemical Co., Inc. (Swif Solder)
- O. Hommel Company, The
- Immerman & Sons (Copper Shop)
- National Aircraft Supply Co.
- Tepping Studio Supply Co.
- Thompson, Thomas C. Company
- Western Ceramics Supply Co.

## **Etching Tools and Supplies**

- Craftools, Inc.
- Dixon, William, Inc.
- Eagle Pencil Company
- Graphic Chemical & Ink Co. (Perfection)
- Handcrafters, The
- Immerman & Sons
- F. Weber Company (Weber)

## **Fixatives**

- Arts & Crafts Distributors, Inc.
- Bro-Dart Industries (Plasti-lac)
- Craftint Mfg. Company, The (Craftint-Devoe)
- Delkote, Inc. (Delfix)
- Floquil Products, Inc. (Crystal-cote)
- M. Grumbacher, Inc. (Tuffilm)
- Permanent Pigments, Inc.
- Rich Art Color Co., Inc.
- Talens & Son, Inc.
- F. Weber Company (Weber Blue Label)
- Winsor & Newton, Inc.

## **Frames, Art and Exhibit**

- Braquette, Inc.  
(Braquette Adjustable, Quick Frame)
- Bruce Specialties Company
- Craftint Mfg. Company, The

## **Furniture, Art and Craft**

- Garrett Tubular Products, Inc. (Harcos of Garrett)
- Grade-Aid Corporation
- Hamilton Mfg. Company
- Keweenaw Technical Furniture, Inc.
- E. H. Sheldon Equipment Co.
- Tolerton Company
- F. Weber Company  
(Apollo, Ajax, Hermes, School Art, Tozer)

## **Glazes, Ceramic, Prepared**

- American Art Clay Company (Amaco)
- Ceramicrome Laboratories
- Craftint Mfg. Company, The
- Drakenfeld, B. F. & Co., Inc.
- O. Hommel Company, The
- Mayco Colors
- Norman Ceramics Co., Inc.
- Tepping Studio Supply Co.

## **Glazing Chemicals and Oxides, Ceramic**

- American Art Clay Company (Amaco)
- Harrop Ceramic Service Co.
- Norman Ceramics Co., Inc.
- Stewart Clay Co., Inc.
- Tepping Studio Supply Co.
- Touch-O-Magic
- Western Ceramics Supply Co.

## **Glues**

- Arabol Mfg. Co., The  
(Sphinx Liquid, Woodworkers)
- Arts & Crafts Distributors, Inc.
- Carter's Ink Co., The (Nu-Glu)
- Handcrafters, The
- Higgins Ink Co., Inc.
- Sanford Ink Company (Elephant Glue)
- Wilhold Glues, Inc. (Wilhold White Glue)

## **Inks: Block Printing, Drawing, Felt Point Pen, Poster, Textile**

- American Crayon Company, The  
(block printing, Prang)
- Art Crayon Company, Inc.  
(block printing, Sargent)
- Bradley, Milton Company  
(block printing, Tru-tone)
- Bientang Paper Company (drawing, Artone)
- Carter's Ink Co., The  
(drawing, felt point pen, poster)
- Craftint Mfg. Company, The  
(block printing, drawing, Craftint 66)
- Cushman & Denison Mfg. Co.  
(felt point pen, Flo-master)
- Floquil Products, Inc. (block printing, Dri-Inks;  
felt point pen, Markmasters; poster, Dri-Inks;  
Flo-Glo, Flo-Paque; textile, Flo-Paque)
- Graphic Chemical & Ink Co.  
(block printing, Perfection)
- M. Grumbacher, Inc.  
(block printing, drawing, poster)
- Higgins Ink Co., Inc. (drawing)
- Hunt, C. Howard Pen Company (block printing,  
drawing, poster, textile, Speedball)
- Koh-I-Noor Pencil Co., Inc. (drawing)
- Naz-Dar Company (poster, textile)

## **Permanent Pigments, Inc.**

- (block printing, drawing, felt point pen)
- Rich Art Color Co., Inc. (block printing)
- Sanford Ink Company (felt point pen, Dri Line  
Ink; textile, Textile Spatter Craft Ink)
- Screen Process Supplies Mfg. Co. (textile, Inko)
- Speedy Products, Inc. (felt point pen, textile)
- Talens & Son, Inc.  
(block printing, drawing, poster)
- F. Weber Company (block printing, Aqua  
Print; drawing, poster, Weber)
- Winsor & Newton, Inc.  
(block printing, drawing, felt point pen)

## **Jewelry Making Tools and Supplies**

- Craftools, Inc.
- Dixon, William, Inc.
- Dremel Mfg. Company (Moto-Tool)
- Handcrafters, The
- Hercules Chemical Co. (Hercules Swif Solder)
- O. Hommel Company, The
- Immerman & Sons (Gemcraft)
- National Aircraft Supply Co.
- E. H. Sheldon Equipment Co.
- Tepping Studio Supply Co.

## **Kilns: Electric, Gas, Enameling**

- American Art Clay Company  
(electric, gas, enameling, Amaco)
- Buell Kilns (electric, enameling)
- Drakenfeld, B. F. & Co., Inc.  
(electric, enameling)
- Graphical Chemical & Ink Co.  
(electric, gas, enameling)
- Handcrafters, The (electric, gas)
- Harrop Ceramic Service Co. (electric, Schooline)
- O. Hommel Company, The  
(electric, gas, enameling)
- Immerman & Sons  
(electric, enameling, Duo Kiln)
- Norman Ceramics Co., Inc. (electric, enameling)
- Stewart Clay Co., Inc.  
(electric, enameling, Craft-Kilns)
- Tepping Studio Supply Co.  
(electric, gas, enameling)
- Thompson, Thomas C. Company  
(electric, enameling)

## **Knives, Stencil**

- American Crayon Company, The
- Craftint Mfg. Company, The
- Naz-Dar Company
- O-P Craft Co., Inc., The
- Stewart Clay Co., Inc.
- X-Acto, Inc.

## **Knives, Wood Carving**

- Craftools, Inc.
- Dixon, William, Inc.
- O-P Craft Co., Inc., The (Color-Carve)
- Schrader Instrument Co.
- Sculpture House (King Brand)
- X-Acto, Inc.

## **Lacing: Leather, Plastic**

- Handcrafters, The
- J. C. Larson Company (leather, plastic)
- X-Acto, Inc. (plastic)

## **Leads, Black and Colored**

- Arts & Crafts Distributors, Inc.
- Faber, Eberhard Pencil Co.
- Koh-I-Noor Pencil Co., Inc. (2200-1)
- Venus Pen and Pencil Corp.
- F. Weber Company (black, turquoise)

## **Leathers, Craft**

- Hermann Oak Leather Company
- J. C. Larson Company

## **Leathercraft Tools and Supplies**

- Arts & Crafts Distributors, Inc.
- J. C. Larson Company
- X-Acto, Inc.

## **Linoleum Blocks**

- Craftint Mfg. Company, The
- Craftools, Inc.
- Dixon, William, Inc.
- Graphical Chemical & Ink Co.
- M. Grumbacher, Inc.
- Hunt, C. Howard Pen Co. (Speedball Cutters)
- O-P Craft Co., Inc., The
- Permanent Pigments, Inc.
- Rich Art Color Co., Inc.
- F. Weber Company (Weber)

## **Liquid Rubber for Molds**

- Adhesive Products Corp. (Admold)
- American Art Clay Company
- Bersted's Hobby Craft, Inc.
- Sculpture House (Pliatex mold rubber)
- Stewart Clay Co., Inc. (Ruba Mold)

## **Looms**

- Berglund, Hilma (Minnesota Multi-use)
- Bergman Looms
- Craftools, Inc.
- Educational Equipment Co. (Edco)
- Handcrafters, The (Peacock)
- Hughes Fawcett, Inc.
- Lily Mills Company

## **Metalcraft Tools and Supplies**

- Aurora Plastics Corp. (Coppersmith)
- Craftools, Inc.
- Dixon, William, Inc.
- Dremel Mfg. Company  
(Moto-Shop, Moto-Tool)
- Handcrafters, The (Peacock)
- Schrader Instrument Co.
- Tepping Studio Supply Co.
- Wilton Tool Mfg. Co., Inc.

## **Modeling Tools and Supplies**

- American Art Clay Company (Amaco)
- Craftint Mfg. Company, The
- Delkote, Inc. (Delform)
- M. Grumbacher, Inc.
- O. Hommel Company, The
- Sculpture House
- Stewart Clay Co., The
- Tepping Studio Supply Co.
- F. Weber Company (Weber)
- Western Ceramics Supply Co.
- X-Acto, Inc.

## **Mosaic Tiles and Supplies**

- Arts & Crafts Distributors, Inc.
- Immerman & Sons (Modern Mosaics)
- Soriano Ceramics, Inc.
- Stewart Clay Co., Inc. (Set-A-Tile)
- Tepping Studio Supply Co.
- Western Ceramics Supply Co.

## **Paint: Casein, Fluorescent, Oil, Finger, Water Color, Tempera, Textile, Mural**

- Advance Crayon & Color Corp.  
(finger, oil, tempera, water color, Colorcraft)
- Alabastine Paint Products  
(finger, fluorescent, tempera, water color, oil)
- American Art Clay Company  
(tempera, textile, water color, Amaco)
- American Crayon Company, The  
(fluorescent, tempera, textile, water color, Prang)
- Art Crayon Company, Inc.  
(finger, Sargent; oil, water color, Sargent  
Hi-Test; tempera, Sargent-Gothic)
- Bier Fang Paper Company (tempera, Artone)
- Binney & Smith Inc.  
(finger, Crayola; tempera, Artist; water color)
- Bradley, Milton Company  
(finger, Magi-Paint, Redskin; water color,  
tempera, Colortone, Tru-tone, Vivi-tone)
- Carter's Ink Company, The (tempera)
- Craftint Mfg. Company, The  
(finger, fluorescent, Craftint; oil, tempera,  
textile, water color, Craftint-Devoe)
- Floquil Products, Inc. (fluorescent Flo-Glo colors;  
oil, mural, textile, Flo-Paque)
- Glidden Company, The (fluorescent, mural, oil)
- M. Grumbacher, Inc. (casein, oil, Finest-Pre-  
Tested Gainsborough; tempera, Designers;  
water color, Finest-Academy)
- Iddings Paint Co., Inc.  
(casein, Pro-Teen; finger, Student Art; mural,  
tempera, Crown, Student Art)
- Lawter Chemicals, Inc.  
(fluorescent, Bold, Hi-Viz)
- Marshall, John G. Mfg. Co., Inc. (oil)
- Morilla Company, The  
(casein, oil, finger, tempera, water color)
- Naz-Dar Company (fluorescent, oil, textile)
- Nu Media (finger, mural, textile, Nu Media)

## **Paint: Casein, Fluorescent, Oil, Finger, Water Color, Tempera, Textile, Mural**

- Palmer Show Card Paint Co.  
(finger, tempera, Dry Art)
- Permanent Pigments, Inc.  
(casein, oil, Taubes; water color, mural)

- Rich Art Color Co., Inc.  
(fluorescent, oil, finger, water color, Rich Art; tempera, Rich Art Poster Color; textile, Rich Art Fabric Color)  
Sanford Ink Company (tempera)  
S. S. Stafford, Inc. (tempera)
- Talens & Son, Inc.  
(casein, Rembrandt, ETA; mural, fluorescent, ETA; oil, Rembrandt, Orip; water color, tempera, Talens; textile, Silka)  
Utrecht Linens  
(casein, finger, oil, Rhenish; tempera, New Temp; water color)  
F. Weber Company  
(oil, F.A.Q., Malfa; mural, Solarite; tempera, Weber; textile, Decora; water color, F.A.Q., Malfa, School Art)
- Weber Costello Company  
(tempera, water color, Alphacolor)  
Winsor & Newton, Inc.  
(oil, London Oil Colors; tempera, New Art Powder Colors; water colors, Scholastic Water Colors)

#### **Paint Cups**

- Bradley, Milton Company
- Craftint Mfg. Company, The (Craftint-Devoe)  
Gemexco, Inc. (GKO)  
Morilla Company, The  
Permanent Pigments, Inc.
- Rich Art Color Co., Inc.  
F. Weber Company  
Winsor & Newton, Inc.

#### **Palettes: Wood, Disposal**

- Bienfang Paper Company (disposal)
- Craftint Mfg. Company, The (wood, disposal)
- M. Grumbacher, Inc. (wood, disposal)  
Permanent Pigments, Inc. (wood, disposal)  
F. Weber Company  
(wood, Weber; disposal, Peel-Off)  
Winsor & Newton, Inc. (wood, disposal)

#### **Paper: Artists' Board, Block Printing, Colored Corrugated, Colored Gummed, Construction, Crepe, Drawing, Tracing**

- American Crayon Company, The (construction)  
Bemiss-Jason Corp.  
(colored corrugated, construction)  
Bienfang Paper Company  
(artists' board, Master Illustration; construction, drawing, tracing)
- Bradley, Milton Company  
(construction, Bull's Eye, Embeco, Tonal)
- Craftint Mfg. Company, The  
(artists' board, construction, drawing, tracing)  
Dennison Mfg. Company  
(colored gummed, construction, crepe)  
Graphic Chemical & Ink Co.  
(artists' board, block printing)
- M. Grumbacher, Inc.  
(artists' board, drawing, Academy, Gainsborough, Artcraft; tracing)
- J. L. Hammatt Company (block printing)  
Morilla Company, The  
(artists' board, construction, drawing, tracing)  
Permanent Pigments, Inc. (drawing, tracing)
- Rich Art Color Co., Inc.  
(artists' board, construction, drawing, tracing)  
Strathmore Paper Company  
(artists' board, drawing, tracing, Strathmore, Alexis)
- Technical Papers Corp. (block printing, Tableau)  
Utrecht Linens (artists' board, drawing)  
Winsor & Newton, Inc.  
(artists' board, drawing, tracing)

#### **Paste**

- American Crayon Company, The (Stixit)  
Arabol Mfg. Company, The  
(Arabol Liquid, Sno-Drift)
- Art Crayon Company, Inc. (Sargent)
- Binney & Smith Inc. (Firma-Grip)
- Bradley, Milton Company (Adhezo)  
Carter's Ink Company, The  
Commercial Paste Company, The
- Higgins Ink Co., Inc.  
Ideal Paste & Chemical Co., The  
Sanford Ink Company

#### **Paste Pen: Dispenser**

- Esterbrook Pen Company, The
- Exec Manufacturing Corp.

#### **Pastels**

- Advance Crayon & Color Corp. (Colorcraft)
- American Art Clay Company (Amaco)
- American Crayon Company, The
- Craftint Mfg. Company, The  
Eagle Pencil Company (Primapastel)
- M. Grumbacher, Inc. (Degas, Edgar, Renoir)  
Morilla Company, The  
Permanent Pigments, Inc. (Pastoil)
- Rich Art Color Co., Inc.
- Talens & Son, Inc. (Rembrandt, Talens)  
F. Weber Company (Aqua Pastel, Weber)
- Weber Costello Company (Alphacolor)

#### **Pencils: Carbon, Charcoal, Colored, Drawing, Marking, Sketching, Water Color**

- American Crayon Company, The  
(charcoal, drawing, marking, sketching, Prang)
- Arts & Crafts Distributors, Inc. (charcoal)
- Craftint Mfg. Company, The  
(charcoal, colored, drawing, sketching)  
Dixon, Joseph Crucible Co., The  
(colored, Thinex, Anadel, Dixon Best; drawing  
Eldorado; marking, sketching, water color,  
Anadel)
- Eagle Pencil Company  
(charcoal, Charco; colored, Prismacolor;  
drawing, Turquoise; marking, sketching)  
Faber, Eberhard Pencil Co.  
(charcoal, Koal-Blak; colored, Colorbite;  
drawing, Micromatic; marking, Marker;  
sketching, Ebony; water color, Mongol  
colored)
- General Pencil Company  
(charcoal, colored, drawing, marking,  
sketching, water color)
- O. Hommel Company, The (marking)  
Koh-I-Noor Pencil Co., Inc.  
(charcoal, colored, drawing, 1500-1; marking,  
sketching, water color)
- Marshall, John G. Mfg. Co., Inc.  
(colored, Photo Oil Color Pencil Sets)
- Morilla Company, The  
(charcoal, colored, drawing)
- Venus Pen and Pencil Corp.  
(colored drawing, marking, sketching, water  
color, Venus-Velvet)
- F. Weber Company  
(charcoal, Weber; drawing, sketching)  
Winsor & Newton, Inc. (charcoal)

#### **Pens: Lettering and Drawing**

- Arts & Crafts Distributors, Inc.
- Craftint Mfg. Company, The
- Esterbrook Pen Company, The (Drawlet)  
Gemexco, Inc. (GKO)
- M. Grumbacher, Inc.
- Hunt, C. Howard Pen Company  
(Hunt Artist, Speedball)
- Koh-I-Noor Pencil Co., Inc.
- F. Weber Company (Gillott, Hunt, Wrico)

#### **Pens: Marking, Felt Tip**

- Carter's Ink Company, The  
(Marks-A-Lot, Draws-A-Lot)
- Cushman & Denison Mfg. Company  
(Brite-line Marker, Cado-marker, Flo-master  
Felt Tip)
- Marsh Stencil Machine Co.  
(Marsh No. 77, M-3)
- Speedy Products, Inc.  
(Capac Brushpens, Magic Markers)

#### **Plastic: Block, Liquid, Sheet**

- Bel-Art Products (block, sheet)
- Bienfang Paper Company  
(sheet, Cellulose Acetate)
- Craftint Mfg. Company, The (sheet)

#### **Pottery Tools**

- American Art Clay Company  
Craftools, Inc.
- O. Hommel Company, The  
Sculpture House  
Stewart Clay Co., Inc.
- Tepping Studio Supply Co.  
X-Acto, Inc.

#### **Pottery Wheels: Kick, Power**

- American Art Clay Company  
(kick, power, Amaco)  
Craftools, Inc.
- B. F. Drakenfeld & Co., Inc. (kick, power)  
Graphic Chemical & Ink Co. (kick, power)
- O. Hommel Company, The (kick, power)
- H. B. Klopfenstein and Sons (kick, power)

Sculpture House (kick, BW-11; power)  
Stewart Clay Co., Inc. (kick, power)  
Western Ceramics Supply Co. (kick, power)

#### **Presses: Block Printing, Etching, Lithographic**

- Craftools, Inc.  
(block printing, etching, lithographic)  
Graphic Chemical & Ink Co.  
(block printing, Sturges; etching, lithographic)
- Hunt, C. Howard Pen Company  
(block printing, Speedball)  
Rembrandt Graphic Arts Co., Inc.  
(block printing, etching, lithographic)  
F. Weber Company  
(block printing, Weber No. 5; etching,  
Weber No. 11)

#### **Raffia: Colored and Natural**

- Arts & Crafts Distributors, Inc.  
S & S Leather Company

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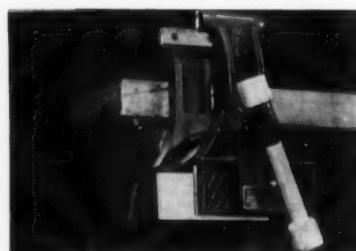
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## ITEMS OF INTEREST

**New Knives** A catalog sheet which pictures and gives specifications for the new line of X-acto Safety Guard Knives is yours for the asking. Made of heavy-duty aluminum, the new knives introduce a sliding positive-lock safety guard which prevents injury during carrying, handling and storage. Opened and closed on the chuck principle, the guard covers knife's entire blade or can be locked at any point along the blade length. See your dealer or write X-acto, Inc., 48-41 Van Dam St., Long Island City 1, N.Y., for Safety Guard Catalog Sheet and information on the complete line of products X-acto manufactures for school and home craftsmen.

**Educational Film** A new educational oil color film, "The Portrait," has recently been released by M. Grumbacher, Inc. "The Portrait" features Lajos Markos painting a sensitive portrait of a live model. The film follows the artist's technique as he progresses from the blank canvas to the finished painting. This film is available at a nominal fee to schools, art clubs, and professional groups. Requests for bookings must be made on the letterhead of the interested organization and should be addressed to: Grumbacher Film Library, 460 West 34th Street, New York 1, New York.

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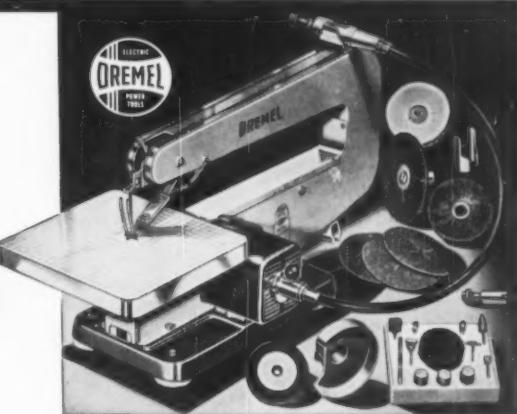
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Howard F. Collins

*Landscape*, Alessandro Magnasco, Italian. Lived 1667-1749.

## ALESSANDRO MAGNASCO, LATE BAROQUE CREATOR

Perhaps no other epoch in the history of art hangs together with less apparent unity than that nebulous block of time from about 1600 to 1800, known as the Baroque. The expression was originally one of derision and is still often used to ridicule, notwithstanding the fact that this period produced many of the olympian figures of western art. The Baroque lays claim to Rubens, Velasquez, Rembrandt and Goya as well as many lesser giants. Some historians present the Baroque as an eclecticism which draws from all the diverse trends since the early Renaissance. Texts in the History of Architecture sometimes treat the Baroque as the last stage of the Renaissance since classical forms in various arrangements were basic to the structures of the time. The Baroque was the age of the Reformation through which the church

regained its security. Through Newtonian physics and the rationale of Descartes the Baroque also developed into the Age of Reason. It was also the spawning place of that effusive alliance of the performing arts, known as the opera.

In art the Baroque was generated as an anti-mannerists or classical movement which sought to re-establish classical harmony through compositions, as in Italy, or through atmosphere as in northern Europe. However, just as the Renaissance had its dissident painters such as Michaelangelo and Tintoretto, and the Mannerist school had its classical wing in painters like Giovanni Maria Crespi and Federigo Bocci, the Baroque by its very nature was even more fragmented. Hence, it is not difficult to find artists of distinct romantic tendencies working within its loose classical framework.

One of the artists who can be thus described is that highly imaginative and too little known painter, Alessandro Magnasco (1667-1749), sometimes called Il Lissandrino.

Magnasco is a painter of the late Baroque era and is considered to be a transitional painter, forming a gap between the Baroque and its later Mannerist development known as Rococo. The painting of Alessandro Magnasco is a persuasive argument that even in the latest and most florid stage of Baroque period, a painter must be judged individually rather than being derisively grouped with some of the excessive theatics which characterized so much of that time.

Not a great deal is known about the life of Magnasco. He was born in Genoa but worked mainly in Milan except for a short period between 1707 to 1711, during which time he worked for the Medici in Florence. He returned to Genoa and remained there until his death in 1749.

Although Magnasco's painting can be called Luminism, with its use of light derived from Caravaggio and Titian, his luminism was of a special kind. His pictures were created from a world of fantasy and although one eighteenth century writer tells of his work in portraiture (none of which are now existing), it is his work of imagination which attracts our interest in him today. Magnasco's painting was of an eccentric nature. His visionary landscapes, often gloomy in tone, were executed in a loose, frenetic brushwork, a sort of Impressionism in which he used broken patches of light speckled throughout the composition. Strangest of all were the figures, often grotesque or macabre, rarely over a few inches high, and always an integral part of the nervous, swirling composition. Although Magnasco used nature as a springboard, and common scenes as subjects, monks at prayer, shopkeepers, soldiers, alchemists, etc., these are twisted into a strange grotesque world of his own creation. What would to a more sober artist, be a normal street scene becomes under Magnasco's brush, a scene of demonic agitation. The device of the broken contour, plus the almost convulsive distortion of the figures, electrifies the picture. Even the elemental things—the sea, sky, or the mountains seem to sway and roll with the composition as though permeated by great unnatural forces.

One of the characteristics of the later Baroque was the disregard for the confines of the picture plane. The pictorial elements dizzily charted involute courses and often thrust completely out into space. The singular quality of Magnasco's art is that he was the first to use this development on genre scenes. The result is a curious irony that at once seems both humorous and tragic as the frenetic brushwork and transilient lighting invaded the monastery, the streets and the shops.

Magnasco was quite successful during his lifetime but was destined to fall into obscurity after his death. He, like El Greco, was "rediscovered" only after the Impressionists and early Expressionists created an atmosphere into which such a style could again find favor. Although Magnasco's manner was too eccentric to widely influence his contem-



A Monastic Saint in Meditation, oil on canvas by Magnasco.

poraries, his staccato handling of light undoubtedly influenced the Venetian painter, Francesco Guardi. He is also sometimes linked with a rather gloomy group of eighteenth century Italian landscape artists of which Salvatore Rosa and Antonio Caneletto are perhaps most widely known.

It would seem that in these times when the subjective in art has once again gained ascendancy, the eccentric visions of Alessandro Magnasco would claim wider attention. He remains one of the truly creative personalities emerging from a period of painting which was one of the most complex in the history of western art.

Howard Collins teaches art in the Ridgewood High School, Ridgewood, New Jersey. He would appreciate comments and suggestions for any artists to be covered in future issues.

understanding art

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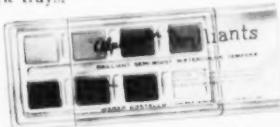
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**Art Supplies** A catalog of artists' materials with special emphasis on canvas is offered you at no cost by Utrecht Linens, 119 West 57th St., New York 19, N. Y. In addition to a well-rounded assortment of brushes, oil colors, temperas, water colors, drawing papers, and other media and materials the catalog gives a great deal of helpful information about preparing artists' canvas for use. It also gives complete information on grades and prices of canvas manufactured by Utrecht. For your free copy of this art materials reference and buying guide, please write to the company.

**Canvas Boards** For the artist who wants a canvas board that differs from the standard dimensions, M. Grumbacher, Inc. offers their "Contemporary Canvas Boards" available in four sizes: 8" x 16", 10" x 20", 12" x 24", and 15" x 30". They are made of specially prepared and primed artists' canvas mounted over heavy weight, multi-ply board. Your school or art supplies dealer will have this item or write to M. Grumbacher, Inc., 460 West 34th St., New York 1, New York.

**Classroom Paint** A series of folders from Nu Media, Faribault, Minnesota gives helpful information on mixing and using the paint they manufacture and sell. When mixed to proper consistency this versatile paint may be used as finger paint, screen paint, easel paint and glazing for low fire pottery, plus variations of these basic techniques. Write Nu Media for free folders.



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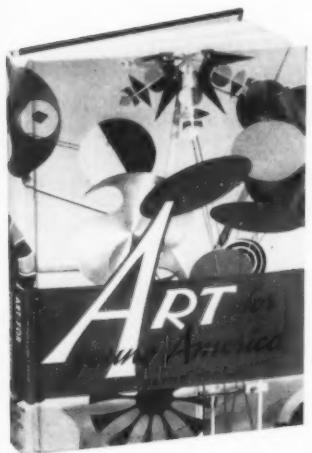
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**Metalcraft** Pictured here is Craftools, Inc. new stake and anvil series for metalcraft and silverwork. The Multi-Stake permits the use of every standard anvil and stake without the necessity of using adapters or bushings. In addition, a vertical and horizontal 1" hole and clamp handle are provided which permit the use of the Multi-Anvils in either position or direction. Please write to Craftools, Inc., 396 Broadway, New York 13, N. Y., for a free catalog sheet giving full information on these new items.

**New Projector** The Viewlex Co., Inc., 35-01 Queens Blvd., Long Island City, N. Y., announces the introduction of the V-25-P, 35 mm filmstrip and 2" x 2" 500 watt Slide Projector. The projector combines a new light source with a specially designed optical system to produce the light power. For additional information, please write Viewlex.

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## organization news

### INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

Preliminary plans for the Third General Assembly of the International Society for Education through Art (INSEA) have just been announced by Dr. Edwin Ziegfeld, president of the society. The location of the meetings will be Manila, the Philippines, and the dates August 24–31, 1960.

The theme of the Assembly is "Man and Art: East and West—Education through Art in School and Society." Dr. C. D. Gaitskell, first vice-president of INSEA, is the assembly chairman. Actually working with him are a number of Filipino art educators. Mr. Galo B. Ocampo, executive chairman of Unesco National Commission of the Philippines, is chairman of the organization committee; Mr. Pablo Victoria, art consultant and instructor, Philippine Normal College, is chairman of the committee on exhibitions; Mr. Hernando Dizon, supervisor of art, department of education, bureau of public schools, Manila, is chairman of the programme committee; Mr. Pedro F. Abella, senior executive assistant, Unesco National Commission of the Philippines, is executive co-ordinator and liaison officer of INSEA, who will head the secretariat of the Assembly.

Convention plans involve major presentation by both oriental and occidental art educators and panel discussions and symposia on various issues. There will also be art exhibitions from many countries, film showings, and special reports. Especially significant is the fact that this meeting will be the first opportunity ever, on a large scale, for oriental and occidental art educators to meet and discuss problems of mutual concern. It is hoped that many Americans can attend.

INSEA, a young but vigorous organization, was established in 1954 and has an impressive number of American members. During the last four years, the Society has had contracts with Unesco which have enabled it to carry on a number of professional activities, including the preparation of an international listing of teaching materials in art education, the assembling and distribution of exhibitions of the art work of children and young people from many parts of the world, and the publication of a twice-yearly journal—*Education Through Art*. Membership dues are \$3.00 per year and art educators wishing to join should send their dues to Mrs. Blanche W. Jefferson, Secretary, American Membership Committee for INSEA, University of Pittsburgh, Pittsburgh 13, Pennsylvania. For further information regarding the Assembly, write to Dr. Edwin Ziegfeld, President INSEA, Teachers College, Columbia University, New York 27, New York.

*This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.*

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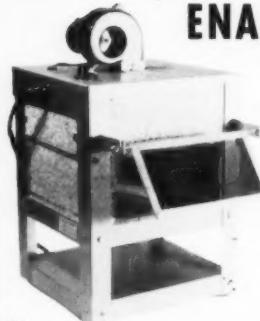
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# LETTERS

**Didn't Like Cover** Two elementary art helping teachers from New Jersey wrote us as follows: "We very rarely write letters of this kind but we feel we cannot let this pass without a protest. We shudder every time we look at the cover by Mr. Rogalski which graced (?) the front of the School Arts Magazine in December. Please don't do anything like that again; we are trying to educate our children and teachers to good design and color and lettering. They have a natural respect for anything which School Arts does, so please raise their standards—not lower them. That cover is atrocious!"

**Liked Cover Best** A high school art director from Ohio wrote us about the same cover in these words: "I think the December cover was the very best cover School Arts has ever had."

It is hard to believe that both of these letters were about the same cover and that they were written by people who would be considered quite competent judges of an art product. Let me say first that your editor is so very happy that there are readers who care about the covers as well as the articles, and that he appreciates hearing reader opinions. Our magazine has a new cover and new articles every month, so there is no need to worry about our doing anything "like that" again. We may come up with a cover that is even worse, but it will not be the same. Unlike the readers, the editor seldom takes sides. He is a lot like a mother who practices no favoritism among her children. Like children, almost every cover and every article has both strong and weak points, and there are always reasons for using what we use. We definitely try to have every cover as different as possible from previous covers and consider designs from any source. If you have any strong feelings, pro or con, about the December cover, we would be happy to hear from you.



Julia Schwartz

**Is creative behavior in art sometimes impractical?**  
**Dr. Schwartz replies to this question from a fifth grade teacher with an excellent description of the creative child and some implications for teaching.**

## **Teacher asks: Can creativity be overemphasized?**

A fifth grade teacher writes, "Every child is an artist under given circumstances, but, the child stresses creativity to an impractical degree! Don't you think a teacher can over-emphasize creativity in the classroom? Don't you think it can be overdone?"

In what type of classroom would creative behavior in art be impractical? Impractical means not workable or not easily managed, which is to say that to this fifth grade teacher creative behavior in art on the part of boys and girls would not always be in place. It would be suitable for children to be creative at certain times; at other times they should not be creative in their art. What is the nature of creative behavior in the arts? In identifying this, we might be able to note what it is that the fifth grade teacher finds so uncomfortable.

If a child is creative, he likely has ideas of his own, many ideas which he is able to draw from such sources as his school studies, conversations, television shows and the many other aspects of his daily home and school experiences. This type of child very probably would not wait for his teacher, or anyone else, to furnish him with an idea for his art expression.

If a child is creative, he is apt to see even ordinary events in new and unusual ways. This would be reflected in his drawings, paintings, plans for puppets, and the other visual art forms which he develops. His art expression would be uniquely different from that of anyone else. It would possibly possess quite unexpected qualities as far as the teacher is concerned.

If a child is creative, he is likely to be sensitive to problems, situations and qualities of his experiences. He may reject the teacher's choice of problem or the teacher's way of doing things, if it is the only choice provided. He may display unhappiness about the teacher's evaluations of his art work, unless his ideas are also considered.

If a child is creative, he probably is exceptionally curious. In seeking to understand, he is apt to want to experiment, that is, to try out a material, a process, or even a tool. He won't be satisfied by just an explanation; he will want to test the idea.

If a child is creative, he has capacity to rely on sources within himself and is apt to become highly involved in what he is doing in art. He may not be easily persuaded to turn away from the one task to participate in another which the teacher may think of more import at the moment.

Such a definition of creative behavior holds real implications for teachers when it comes to stimulating and guiding children's growth through their art experiences. If we believe in encouraging boys and girls to develop into people who are imaginative, self-reliant, self-propelling, perceptive, critical, and responsible for their own actions, we will need to keep this in mind as we teach. We will need to make provision for such growth to take place. There are teachers who are providing such creative art experiences for their children. These teachers find creative art experiences to be most practical and in line with the general objectives of their school programs. The writer recalls an instance where seven-year-old children in a unit on birds had been guided by their teacher to do individual research on a bird of their choice, thus gaining some idea of that particular bird's physical characteristics, food habits and the like. Each child then constructed a stick puppet\* of his bird using found and scrap material which had been collected for use in the room. The puppet play was a "bird" convention in which each bird presented reasons in the form of special characteristics of his which made him, in his eyes at least, an outstanding candidate for that office.

\*Mrs. Alderman, second grade teacher at the University School, was assisted in the puppet project by Miss Mary Moity and six college students from the Arts Education Department, Florida State University.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

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Write to Dept. SA-2



Many of the great films of our present period will, with the perspective of time, enter the realm of classics. In the case of some Japanese films I would say they are already in the classic category. You may remember such fine films as "Gate of Hell," "Ugetsu, Rashomon." These are among the top films of all times.

Another Japanese film of importance to us as a document of children as well as a film of much sensitivity is "Children Who Draw." In this film the teacher points up the psychological changes occurring in a group of children over a period of nine months. Probably as close to an accurate presentation of such an idea as I have seen. The children are of the first grade and their charm combined with the beauty of filming, make it worthwhile for these qualities alone. These films and many other fine films on Asia and its people, art and countries are from a list selected and published by the Asia Society, 18 E. 50th Street, New York 22, New York. This list is the finest I have seen and even though highly selective still covers much of Asia. One drawback is that many of these films are 35 mm., but for an adult audience, an art festival in your school, or some other such occasion, I am sure you will be surprised at the availability of 35 mm. equipment. Even so the number of 16 mm. films available make this a very valuable catalogue.

One listing published by Unesco is called "Films on Art, Panorama 1953," by Francis Bolen. This is the third International Catalogue of films on art. The first one called "Films on Art," the second "Films on Art—1950," make up three of the best documents in the field of art films. The range of films considered under these titles is too long to treat here and is at the moment a matter of dispute among the experts.

Thomas Larkin, who reviews art films for our readers, is assistant professor of art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

## **Edmund B. Feldman**

Dr. Edmund B. Feldman serves as associate professor of art education at Carnegie Institute of Technology, Pittsburgh.

Edward Mattil's new book, **Meaning in Crafts** (Prentice-Hall, 1959), price, \$5.25, is eminently usable. First of all, it is well designed as a book; second, the illustrations are well related to the text. We see the children Dr. Mattil is talking about; we see them at work and we see their characteristic products. There are no slick versions reproduced with the hidden implication that children can or should produce similar results. Thirdly, the author suggests some typical ways to get the elementary child started and the kind of assistance the teacher can give during execution. To accomplish this much in a book, while dealing very comprehensively with the elementary school crafts program is a considerable achievement. The techniques and processes covered include printmaking, modeling and sculpture, puppets, papier-mâché, and many others. The writing is direct and practical. The author makes an interesting distinction between teaching procedures and teaching techniques which I believe it would be useful for art education students to understand. General elementary teachers with little artistic training could use this volume successfully and they would thus avoid being trapped by the devices which snare the unwary. The student of art education who is looking for ideas or who wants to understand the breadth of the crafts program in elementary schools should also see this book.

There are other kinds of crafts books. One is **Folk Arts and Crafts**, by Margaret Ickis (Association Press, 1957), price, \$5.95. It is written not by an art person, as you might expect, but by a recreation instructor, and contains more than 1,000 illustrations drawn by a Dr. Miklos Foghtuy. These drawings, mostly of European peasant art objects, are quite bad. The author tells you how to make some of the objects illustrated and offers inadequate explanatory material on some of the craft processes. The book is addressed to the general public; it is not scholarly; one learns nothing about craftsmanship; it is innocent of modern art educational thought. One finds it difficult to justify its publication.

From the same publishers comes a similar volume, **Book of Indian Life Crafts**, by Oscar E. Norbeck, price, \$5.95. Here the entire range of American Indian artifacts is described and much material about Indian life and culture is presented. Then there are directions for producing the Indian equipment and artifacts. This too has a recreational and probably scouting purpose behind it . . . the volume is more authentic with respect to its material than the Ickis book. The author is a YMCA secretary who has gone through a rigorous three-day initiation into the Winnebago tribe. He feels a strong connection between Indian life and American

# **new teaching aids**

culture. His book, while excellent for camping and scouting programs, would have little or no art educational value.

**General Crafts** by George A. Willoughby (Chas. A. Bennett Co., Inc., Peoria, Illinois, 1959), price, \$3.80, is written by the head of the department of industrial education at Eastern Michigan College. It covers designing and planning, model-making, plastic crafts, casting techniques, wood, ceramics, metalcrafts, leathercrafts, graphic arts, weaving, and many other craft processes. The usual criticisms apply: the design of the objects shown is dreadful; copying of stereotyped models is advocated; suggestions as to ideas and themes for craft activities are trite. Yet, considering the structure of industry today, I cannot see how this book or a school program based upon it, can have much vocational value. If industrial arts activities of this sort have little or no vocational value, and are not creative, what is their purpose?

I have dealt above with three types of writing in the area of crafts: art educational, recreational, and industrial or vocational. Perhaps the reviews have seemed excessively severe on the volumes outside art education. I do not think so. And the books discussed are fairly typical. They have been published recently; the authors have presumably been exposed to the latest educational thought as they are outstanding persons in their respective fields. In the case of the recreation people, the emphasis is on the use of craft activity to engage the individual when he might otherwise be in trouble; the scouting movement is certainly bent on developing character and self-reliance, love of nature, etc. We have similar goals in art education but we are unwilling to subordinate artistic values to achieve them. I think the best one can say about recreational instruction in the crafts is that it creates artistic mischief. As for the industrial arts instruction represented by the literature, it is in danger of becoming vocationally obsolete and is surely aesthetically retrograde. Automation and the industrial design profession are rapidly making vocationally-oriented industrial arts instruction unnecessary. It may persist in the schools as an educational pseudo-morph. Certainly art teachers with design and technical process experience can usefully and fruitfully take over this branch of instruction. I despair personally of the ability of the industrial arts people to change substantially.

For every volume such as Edward Mattil's, there are unfortunately several like the others reviewed. The hopeful element in the picture is that a child whose instruction has been guided by practices such as Mattil advocates, can rise above the influence of the other books.

*Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 102 Printers Building, Worcester 8, Massachusetts.*

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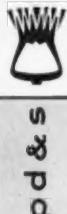
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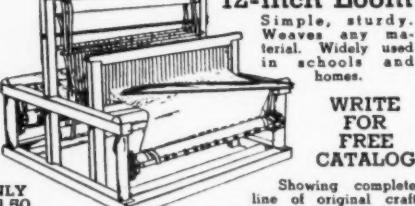
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FEBRUARY 1960

Advance Crayon & Color Corp.	47
American Art Clay Company	38
American Artists' Color Works, Inc.	48
American Crayon Company, The	Cover IV
American Library Color Slide Co., Inc.	52
Arts & Crafts Distributors, Inc.	43
Bailey Films, Inc.	52
Barry, John J. Company	52
Bennett, Chas. A. Co., Inc.	47
Binney & Smith Inc.	Cover II
Boston Museum School	54
Bradley, Milton Company	4
Braquette, Inc.	46
Bruce Specialties Company	46
Carnegie Institute of Technology	54
Ceramicchrome Laboratories	50
Cleveland Crafts Company	43
ColorFix Import Company	52
Craftint Mfg. Company, The	Cover III
Crayon, Water Color and Craft Institute	42
Creative Merchandisers	48
Drakenfeld, B. F. & Co., Inc.	46
Dremel Mfg. Company	43
Dwinnell Art & Craft Supply	52
Esterbrook Pen Co., The	43
General Pencil Company	49
Gregory Kline	50
Grumbacher, M. Inc.	43
Hammett, J. L. Company	54
Handcrafters, The	54
Harrap Ceramic Service Co.	43
Higgins Ink Co., Inc.	38
Hill, C. R. Company	54
Hommel, O. Company, The	42
Hunt, C. Howard Pen Company	36, 42
Immerman & Sons	50
Jewelry Craftsman Company	50
Klopfenstein, H. B. & Sons	52
Lamp Products	47
Larson, J. C. Company	52
Lewis Artist Supply Co.	52
Moore Institute of Art	54
Naz-Dar Company, The	36
New York University	54
Nu Medix	48
O-P Craft Co., Inc., The	50
Philadelphia Museum College of Art	54
Rich Art Color Company	54
Sax-Crafts, Inc.	48, 52
Seeley's Ceramic Service	48
Sheldon, E. H. Equipment Co.	3
Talens & Son, Inc.	47
Technical Papers Corp.	54
Tepping Studio Supply Co.	48
Thayer & Chandler	84
Weber Costello Company	46
Wilhold Glues, Inc.	48

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## Alice A. D. Baumgarner

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

*There seem to be two trains of thought regarding the bulletin boards in the elementary school today. One is to display the children's work or seasonal pictures in a neat, orderly manner on the boards and change them often. The other is to exhibit papers, not only on the bulletin boards, but over and under the blackboards, over and on the windows, on the doors and often on the front panel of the teacher's desk. Which of these methods do you advise or would you suggest better ways? Thank you. New Hampshire*

The problem regarding bulletin boards is one that bothers many teachers. It would seem that in schools and communities there has been built up what we might call bulletin board tradition. Teachers going from one community to another carry a different opinion regarding displaying of children's work and may run head-on into some community expectancy. For example, one teacher was very uncomfortable because she was the only one out of five who would not close out window light by having stuff painted or pasted over the windows.

As you consider the purpose of an elementary school classroom, perhaps you can think of factors that will aid in making a decision. Do you believe that the classroom should be pleasant, attractive and stimulating? Then, how can we have it become so? How can the children be given learning opportunities by being involved in the planning and the actual arrangement of their classroom?

You would find quite general agreement that the classroom should be neat, orderly, and well organized. However, even these words have different meanings for different people. Cluttering is to be avoided. We will keep in mind also that space is necessary—not only actual space but the feeling that there is space. Too many things in too little space may cause such a feeling of unrest that the children find it difficult to sit quietly and work.

Would you agree that a few things attractively displayed might have much more value than a great number of things all at one time? Think for a moment about window display as you walk by the window of the Five and Ten Cent Store; on what does your attention focus? Are you equally impressed by every item? Can you comprehend the value of a great number of items? On the other hand, consider a fine department store—perhaps only one or two items will be in a window or all of the items shown will be so closely related that we are unaware of actual numbers. Might not this same principle be applied to your display in the classroom?

What purpose do you believe is served by having neat

# questions you ask

rows of 100% spelling papers lined up in your classroom? Does this help to teach spelling, does it develop good social attitudes? Does it make the classroom attractive? Are we caught up in a tradition so that we cannot see over it to consider a purpose? In your plan to have the classroom attractive, you would want to consider certainly having work that is visually exciting, well placed for the children to see. This would mean the pictures, paintings, collages, made by children. It would mean also showing some beautiful objects such as you might borrow from an artist, craftsman, or from your nearby museum. It may mean inviting the PTA to purchase some reproduction of famous or well known painting. As you begin seriously to consider this problem and to discuss it with the other teachers in your school, other ways will undoubtedly occur to you.

The children have a right to expect opportunities for incidental learning. This requires much planning on the part of the teacher. Remember that the teacher is in constant competition with the Lone Ranger and Popeye. The teacher has an obligation to help the children to develop aesthetic awareness. What can you display in your classroom to meet your competition and to fulfill your obligation to the children? This bibliography which deals specifically with bulletin boards may be of some help to you.

Charles H. Dent and Ernest F. Tiemann, *Bulletin Boards*, The Visual Instruction Bureau, Division of Extension, The University of Texas, Austin, Texas, 1955, 38 pages. Thirty pages of usable suggestions plus eight pages of materials. Marjorie East, *Display for Learning*, Dryden Press, New York, New York, 1952, 289 pages. The most comprehensive treatment of display, generously illustrated, well indexed. Toni Huges, *How to Make Shapes in Space*, E. P. Dutton and Company, Inc., New York, New York, 1955, 217 pages. Well illustrated and designed to deliver as promised by title. Mary Grace Johnston, *Paper Sculpture*, The Davis Press, Inc., Worcester 8, Massachusetts, 1952. A portfolio with directions for making elaborate paper sculpture displays. Nik Krevitsky, *KnifeCraft*, C. Howard Hunt Pen Company, Camden, New Jersey, 1954. In forty-eight pages the author shows how a knife can be helpful in several art expressions. Martha F. Meeks, *Lettering Techniques*, The Visual Instruction Bureau, Division of Extension, The University of Texas, Austin, Texas, 1956, 33 pages. Ideas visually presented with materials, sources and bibliography included. Film—*Bulletin Boards—An Effective Teaching Device*. 11 min. 16 mm. sound, color. Rent \$5.00 for three days, Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood 28, California.

# The Quiz Whiz Biz

EDITORIAL



Outside of those keen observers who in retrospect now say that they knew all along that some television quiz shows were rigged, the faith of the public has been given a severe blow with the recent disclosures. We are even beginning to have doubts about the commercials. We do not share the enthusiasm of that (hopefully small) segment of our population who would cast the culprits in motion picture careers. Nevertheless, admission of these irregularities has performed a real service to education. How many parents, in watching the performance of these "walking encyclopedias," had their doubts about current educational methods and emphases? Is it possible that idolatry of these "memory marvels" may have caused unwarranted questions and criticism of areas of the curriculum where memorization was minimized? If so, the disclosure that some of these memory giants had feet of clay may encourage a less-biased view and thus serve a useful purpose.

In the days when drill and rote memorization were the rule in education, our professional ancestors felt that if the head were filled with facts and figures the memory chambers would be stretched and expanded, and apparently every time a fact escaped new facts would rush in to fill the void. Today our emphasis is on *doing* activities because we feel that facts utilized and developed in the process of "doing" will be more permanently retained. Also, because we have come to regard the brain more like a muscle than a container, something to be developed by exercise rather than something to be filled by drill and rote. As we look back upon the ancient schoolmaster, we have a sneaking suspicion that his "one small head" may not have contained "all he knew," and that he may have looked over his notes before he faced the class to impress them with his abundance of knowledge.

It may be more than a coincidence that at a time when the television situation was exposed the prevalence of cheating on college examinations has been found to be scandalous in its extent. One investigator reported that when a "rigged" opportunity to cheat was provided almost all members of a class took the bait. This situation may reflect a decline in our morals and standards, as some believe, but it would be difficult to prove. Moral values and high standards are nonexistent without personal integrity, and integrity does

not fluctuate with the prospect of rewards or punishment. There has been a growing belief that "it is not **what** you know but **who** you know" that gets one ahead, and there are no doubt many examples to substantiate this belief. We would like to believe that "it is not **what** you know, but **what you do with your knowledge**" that counts. If that is true, our examination procedures which place emphasis upon temporary retention of facts should themselves be examined.

Certainly, no examination is valid if it permits cheating in any way. And the student who merely crams something into his head the night before, only to forget it the next day, is not a great deal better student than the person who looks at notes at the time of the test. The real proof of any knowledge is in its application. A young man I know was selected by his teachers and fellow students for a Good Citizenship award during the same junior high school semester that he failed his citizenship course. The way a test is administered is also important. I once gave a first grader a Gates test one week after he had taken the same test in school and he scored more than a year higher on the test. All that I did was to make sure that he understood what he was supposed to do. I know from personal experience that it is hard to get a high school student to buckle down on his homework when he believes that he is to be graded solely on a Regent's test at the end of the course. We can't rightly separate a child's knowledge from a functional use of that knowledge.

When a television show gives its participants the answers in advance, it is following the examples of those teachers who place the emphasis upon a given result or product instead of the procedure or process in securing the result. The use of patterns, molds, and examples to be copied verbatim in step-by-step procedures and to be passed off as the work of the student is in the same "category," if not as dishonest. When a classroom teacher, or even an art teacher, encourages a child to copy he not only cripples creative abilities but he helps establish a set of standards which would find no inconsistencies in the fakes and frauds in other fields. This is our basis, too, for objections to the canned projects too often used by industrial arts teachers, and for the numbers sets used by adults. Examples of these damaging influences are often seen in the commercial exhibits at our state educational conventions, and even at art conferences. Will you speak up in protest when you see them, or will you advocate a movie career for those who indulge in them?

*D. Kenneth Dinebrenner*

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